MAXIMUM ROCKNROLL

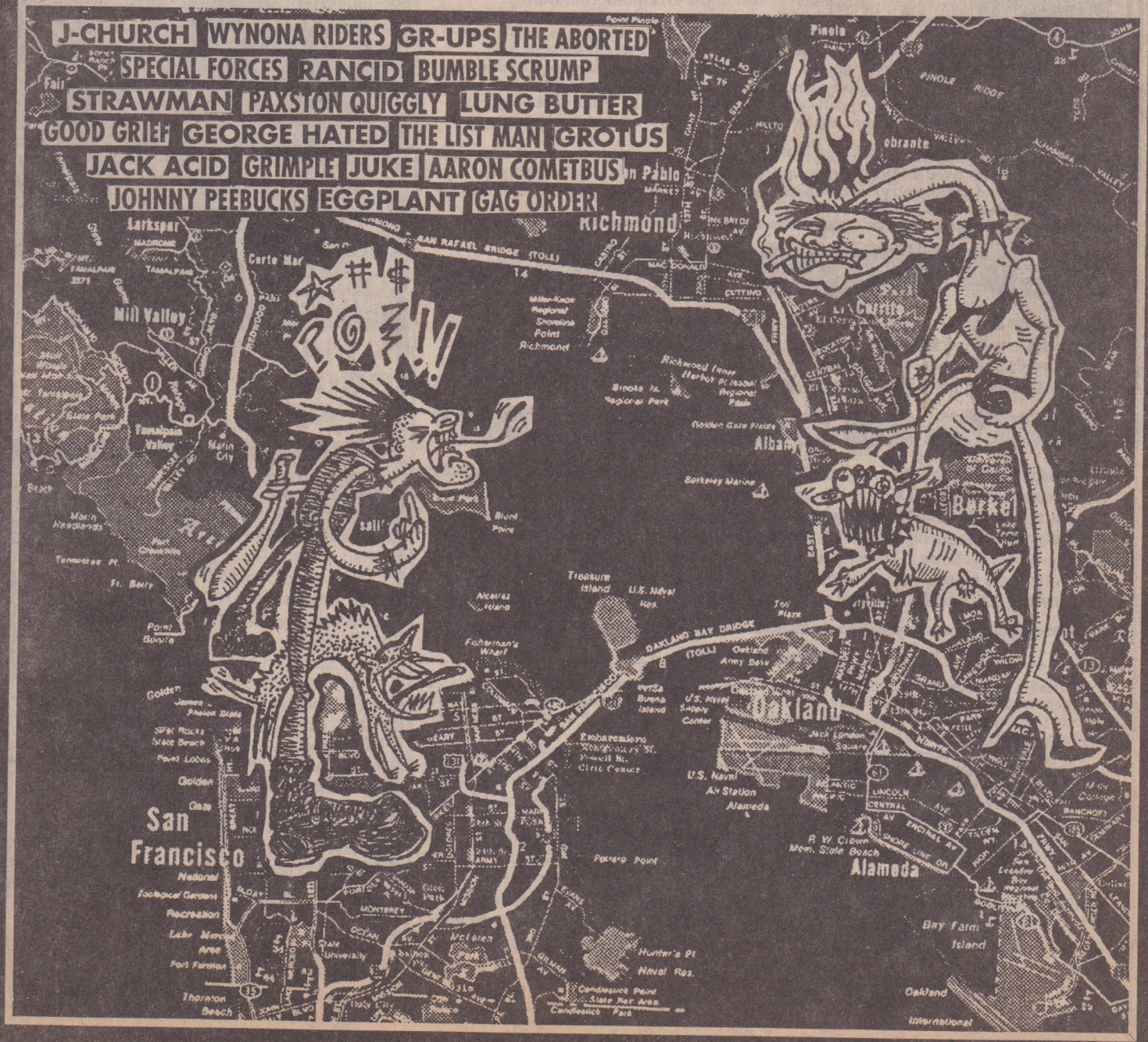
A PUNK ROCK UPDATE ON THE

BAY AREA

110
PART TWO
JULY 92 • $2

includes:

J-CHURCH WYNONA RIDERS GR-UPS THE ABORTED
SPECIAL FORCES RANCID BUMBLE SCRUMP
STRAWMAN PAXSTON QUIGGLY LUNG BUTTER
GOOD GRIEF GEORGE HATED THE LIST MAN GROTUS
JACK ACID GRIMPLE JUKE AARON COMETBUS
JOHNNY PEEBUCKS EGGPLANT GAG ORDER



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Welcome to the second part of issue 110. As with part 1 (which focused on "Punks Over 30"), this one also's got a central thread--a Bay Area update.

Some people have felt that as an "international zine" we already concentrate too much on our home geographical region, while others feel we neglect it. My guess is that we do cover local haps more than we cover other regions, but not enough to preclude local zines from taking up the slack. When MRR began, we did focus initially on the local, but by issue #2 had expanded to national coverage, and by #3 had ranged off to other continents.

In our coverage of punk, we try to give a boost to bands, scenes, issues that come from all over and concern us all. But at times it's nice to focus in locally, especially at points in "scene history" when changes seem to be underway.

Issue #0 came with our first LP, a 47 band double LP comp of northern California groups. When Gilman fired up, we spent a lot of space covering those early bands, as well as the impact that scene had on the rest of the DIY punk community.

And these days, again, there's much afoot locally. Many of the older bands have split up, and out of their ashes have emerged a whole slew of new outfits, as well as an ever-increasing punk community of labels, venues, zines, etc. Given this steady evolution, some of us felt it time to do a kind of update. While by no means complete (especially in terms of coverage of the San Francisco "bar band" scene), we hope we've captured a bit of the energy going on around here.

And for those of you who fear this will only further accentuate the trend of people leaving their local scenes for the green grass of the Bay Area or for the adulation of Bay Area bands around the country, rest assured we will return to our "normal" coverage of the whole world next issue.

NEW BAND SECTION

We're always looking for new arrivals to get a small feature in one of our upcoming issues. These are usually not full blown interviews, but more like a paragraph or two that tell us something about the band, what it hopes to accomplish, future plans, etc. Include a photo or some graphics, as well as a logo. We try to get 3 or 4 of these on one page, so don't go apeshit.

HOW TO DO A SCENE REPORT

MRR used to get too many scene reports. Then we asked people to make them more unusual, adding more factual data, to include info on other facets of your city (eateries, libraries, cool hangouts, etc), and to make the writing styles more interesting, human, humorous, etc. So now we hardly get any scene reports. Maybe people got intimidated, or just lazy. In any case, we want to re-encourage those of you with reporting skills to send us a report. Yes, it should cover the music scene (bands, venues, parties, labels) as well as political activities, noteworthy events, etc. Include a few photos, too. Any questions, give MRR a call! Thanks.

----------CONTRIBUTORS----------

MRR is always looking for contributions (scene reports, interviews, news features, articles, letters), and we have a neato scanner that can read stuff you send us and put it into the computer, but it needs your help. Our scanner can only read things that are crisp and clearly typed. It can't read hand-written corrections. It can't read low-quality photocopies.

If you need to make corrections, it helps to use a photo blue pen designed especially for layouts--the light blue is invisible to a scanner (or a xerox machine). Also, please don't type in all capitals because then we have to re-type everything, and that's no fun. And if you can, try to follow the MRR format (song & book titles in quotes, LP/EP titles & zines in italics, local bands in all capitals in scene reports). This makes the shitworkers happy (or less miserable, anyway).

If you're using a computer, you can send in your stuff on a 3-1/2 inch disk--we can convert from any program (both Mac & IBM, as long as you tell us which program you used). We will return your disk to you.

DEAR SUBSCRIBERS: Because of these simultaneous full length issue 110's, we will be adjusting people's subsciptions accordingly. People whose subs end at 110 will just receive 110 part 1. Those whose subs end at 111 will receive both parts but not 111. Everyone whose sub ends after 111 will have their sub-ending number lowered by one.

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CFMU Hamilton, Ont 93.3FM Mon 11:59 PM
CKMS Waterloo, Ont 94.5FM call station
KABF Little Rock, AR 88.3FM Fri midnight
KALX Berkeley, CA 90.7FM Weds midnight
KCPR San Luis Obispo, CA 91.3FM Thurs 5PM
KSCL Shreveport, LA 91.3FM Weds 10PM
KTEQ Rapid City, SD 91.3 FM Thurs 9PM
KUNM Albuquerque, NM 89.9FM Weds midnight
KZUM Lincoln, NE 89.3FM Weds midnight
WCNI New London, CT 91.1FM Sat midnight
WLCX Farmville, VA 90.1FM call station
WRMC Bethlehem, PA 640AM call station
WRUV Burlington, VT 90.1FM Thurs 6PM
WTSR Trenton, NJ 91.3FM call station
WYRE Waukesha, WI 103.9FM Fri 8PM & Sun 9PM
WZRD Chicago, IL 88.3FM Sun 3:30PM
Radio Pomme Louviers, France 91.6FM Sat 5PM
A Slot Helmond, Holland call station
Canal Sud Toulouse, France 92.6FM Mon 6PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on the next page.

MAXIMUMROCKNROLL

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BACK ISSUES AVAILABLE:

Back issues #37, 43-52, 55-64 are $1.50 each ppd in U.S. ($1.65 in Calif), $2 Canada, $2.75 So America, $4.25 Asia & Australia (all from MRR/US). Same issues are £1.50 for U.K. and $2.50 for Europe (from MRR/UK). Back issues 66-70, 72-76, 78, 80-100 (pts 1&2) are: $2.50 US, $2.75 Canada, $2.50 Mexico, $5.50 Asia/Australia, $3.00 So America. Back issues 101-109 are as stated above in sub info. UK office only has issues 90-present. For earlier issues to UK & Europe, write MRR/US, cost is $5 per issue.

DEADLINES FOR NEXT ISSUE:

Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: backlog--write or call now!
Ad Copy In: 1st of month--absolutely no later!!

AD SIZES AND RATES:

1/6 page: (2 1/2" x 5") $25
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1/2 page: (7 1/2" x 5") $100, 2 or more items!

CLASSIFIEDS: 40 words cost $2/60 words max for $3. No racist, sexist or fascist material. Send typed if possible. Cash only!!!

COVER: Tim Yo & Maya Hayuk

SELL MRR AT GIGS: Within U.S., we'll sell them to you at $1.50 each ppd, cash up front. Must order 5 or more of the same issue. Need business address to UPS to.

STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at (415) 243-8230.

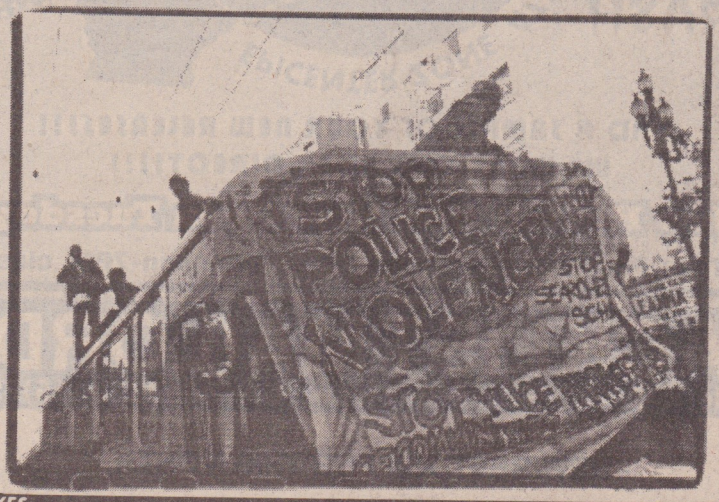
Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760
(415)648-3561

MAXIMUMROCKNROLL MAXIMUMROCKNROLL

TOP 10

For what it's worth, here's some of the MRR crew's current Top 10 lists. Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), CD-only release, or cassette.



DAVID HAYES

- Olympia Brewery-tour
- BUZZOVEN-live/Los Crudos-live
- MOTHERLOAD-live/Pitchblende-live
- LOGICAL NONSENSE-live
- PHLEG CAMP-live
- FALSE SACRAMENT-live
- NATURAL CAUSE-live
- 3 MILE PILOT-live
- POUNDED CLOWN-live
- SEA PIGS-live

TIMOJHEN MARK

- GRIEF-EP/V/A-New York Thrash-LP
- NEUROSIS-Souls At Zero-EP
- FREEZE-Double Dosed-LP
- BUZZOVEN-Hate Box-EP
- RAT PATROL-Not A Youth Cult-LP
- ARTICLES OF FAITH-Give Thanks-LP
- CHOKEHOLD/CRISIS OF FAITH-split EP
- MIND OVER MATTER-EP
- VOICE OF REASON-Gear-EP
- POTENTIAL THREAT-Never Again-LP

SMELLY MUSTAFA

- ED HALL-Gloryhole-LP
- NEUROSIS-Souls At Zero-LP
- S.L.R.-Free From The Cursed-EP
- CITIZEN FISH-Wider Than A Postcard-LP
- STEEL POLE BATH TUB-Borstal-EP
- COPASS GRINDER-EP
- DAS KLOWN-EP
- SUPER CONDUCTOR-Heavy With Puppy-CD
- ULCEROUS PHLEGM-EP
- JAWBREAKER-Chesterfield King-LP

BRUCE ROEHRS

- RUPTURE-Righteous Fuck-EP
- CRY-Sandra's Having A Baby-EP
- DESORDEN-Generation Kaos-LP
- MUFFS/CHEATER SLICKS-live
- ZERO BOYS/TOXIC REASONS-split EP
- DISCLAIM-Cry In The Hatred-EP
- GARDEN WEASEL-Without Direction-EP
- FILTHKICK/RISE FROM THE DEAD-split EP
- SEPTIC DEATH-Daymare-EP
- BONE OF CONTENTION-Sludge Creek-45

JUX

- V/A-Virus 100-LP
- STEEL POLE BATH TUB-Live-EP
- J-CHURCH-She Said She Wouldn't Sacrifice-EP
- V/A-There's A Dyke In The Pit-EP
- PAIN TEENS-Death Row Eyes-45
- NEUROSIS-Souls At Zero-LP
- CIRCUS LUPUS-Super Genius-LP
- SHUDDER TO THINK-LP
- V/A-It's Your Choice-2x10"
- V/A-Amphetamine Reptile Peel Sessions-LP

TIM YOHANNAN

- ABC DIABOLO-EP/STEP INTO NOWHERE-EP
- AGENT 94-More Fun In The New World Order-EP
- AGENT 86-Just Say No-LP/AOF-Give Thanks-LP
- CHICKEN-TV Telefiend-EP/DAVOVA PSYCHOZA-LP
- Eight Ball/Angry-EP/FREEZE-Double Dosed-LP
- MR T EXPERIENCE-Sturm Und Bang-EP
- RAT PATROL-Not A Youth Cult-LP/
- SLEEZ SISTERS-45/RUPTURE-Righteous Fuck-EP
- V/A-NY Thrash-LP/V/A-There's A Dyke In The Pit-EP
- V/A-Ruido Anticapitalita-LP/V/A-On The Rag-EP

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20 Sat: SamIam, Sluggo. Sharon Tate, One Man Running

21 Sun: 411, Heroin, Jumpstart, Triggerman

26 Fri: Libido Boys, Bloodline, Lack of Social Decency, Jolt, The Aborted (Concord)

27 Sat: GreenDay, Gargoyles, Yes Ma'am, Tilt

JULY

03 Fri: Naked Aggression, Spitboy, Hellnation, 976, Plutocracy

04 Sat: *Save Ashkenaz Fuk UCB*

Fifteen, Rancid

10 Fri: Greenday, Farside, Schleprock, Neil Smith, Jacknife

17 Fri: Paxton Quiggly, Voodo Glow Skulls, Lung Butter

18 Sat: Deviators, Mieces

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Alloy	Eliminate	CD	11.30	USA	Bloom/B
Autoclave	Dr. Seuss	10"	5.55	USA	Mira/Dis
Beefeater	Plays/House	CD	9.45	USA	Dischord
Bloodspoon	Deadwheeling	7"	2.60	USA	Mentalfi
Boorish Boot	Boorish Boot	7"EP	3.75	USA	Black & I
Capitol Punishment	Super Glutton	12"EP	2.00	USA	Duck Bu
Chumbawamba	First Two	CD	9.75	UK	Agitprop
Chumbawamba	Slap	LP	6.80	UK	Agitprop
Chumbawamba	Slap	CD	8.80	UK	Agitprop
Circus Lupus	Super Genius	LP	6.20	USA	Dischord
Circus Lupus	Super Genius	CD	8.15	USA	Dischord
Citizen Fish	Wider Than A Post	LP	6.80	UK	Bluurg
Citizen Fish	Wider Than A Post	CD	8.80	UK	Bluurg
Dare To Defy	Action Speaks	7"EP	3.60	USA	Inner Rag
Don Don	Commercialism	7"EP	2.60	Japan	Highly C
Ex	Joggers & Smogge	2 CD	11.10	Holland	Fistpuppi
False Face	Where It Ends	7"EP	3.00	UK	Crab Son
Final Conflict	American Scream	CD	7.90	USA	Nemesis
Final Conflict	American Scream	7"EP	2.50	USA	Nemesis
Hiatus	I Don't Scare Easil	7"EP	2.85	Belgium	Nabate
Jawbox	Novelty	LP	6.20	USA	Dischord
Jawbox	Novelty	CD	8.15	USA	Dischord
Jawbreaker	Chesterfield King	12"EP	4.55	USA	Tupelo
Melvins	Night Goat	7"	2.95	USA	Ampheta
Mr. T Experience	Making Things Wit	CD	7.80	USA	Lookout
Neurosis	Souls At Zero	CD	7.80	USA	Alt. Tent
Neurosis	Souls At Zero	LP	5.60	USA	Alt. Tent
No Means No	Live in Poland	Cass.	4.80	Canada	QORYQ
Northern Bushmen	Northern Bushmen	12"EP	4.90	USA	Pease Ko
Oxymorons	St. Jude	7"EP	3.25	USA	Cheap Be
Rats of Unusual Size	Elephant Man	7"EP	2.95	USA	Vital Mus
Reagan Youth	Collection	CD	8.70	USA	New Red
Sam I Am	Soar	LP	6.55	USA	New Red
Sam I Am	Soar	CD	8.70	USA	New Red
Snuff	That's Fine	7"	2.60	UK	K
Steelpole Bathtub	Bozeman/Borstal	7"	2.60	USA	Boner
Steelpole Bathtub	Bozeman/Borstal/C	CDsin.	4.55	USA	Boner
Sunspring	Slinky	7"EP	2.60	USA	Slamdek
Superchunk	Tossing Seeds	LP, cass	6.70	USA	Merge
Superchunk	Tossing Seeds	CD	9.65	USA	Merge
Superconductor	Heavy with Puppy	7"	2.60	Canada	Boner
Superconductor	Heavy with Puppy	CDsin.	4.55	Canada	Boner
Surgery	Little Debbie	7"	2.95	USA	Amphet
Tech Ahead	Certain Revenge	LP	8.40	Germany	Ant-Arc
Therapy	Caucasian Psychos	LP, cass	6.70	Ireland	1/4 Stic
Therapy	Caucasian Psychos	CD	9.65	Ireland	1/4 Stic
Trusty	Cockatoo	7"	2.60	USA	Sidekick
V/A	California Ska-Qua	cass.	6.20	USA	Moon
V/A	California Ska-Qua	CD	9.45	USA	Moon
V/A	qwertyuiopl	7"EP	2.30	USA	Secret C
V/A	Under The Influenc	7"	2.30	USA	Warning

Artist	Title	size	Price	Country	Weight
Descansos	Descansos	print	1.20	USA	3 oz.
Didjits	Knocked Up	VHS	11.85	USA	7 oz.
Film Threat Video Guide	#5	print	2.85	USA	6 oz.
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Notes In Response...	#1	print	0.25	USA	1 oz.
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Too Far	#11	print	0.60	USA	2 oz.
Trans-Action	Trans-Action	print	3.50	USA	5 oz.

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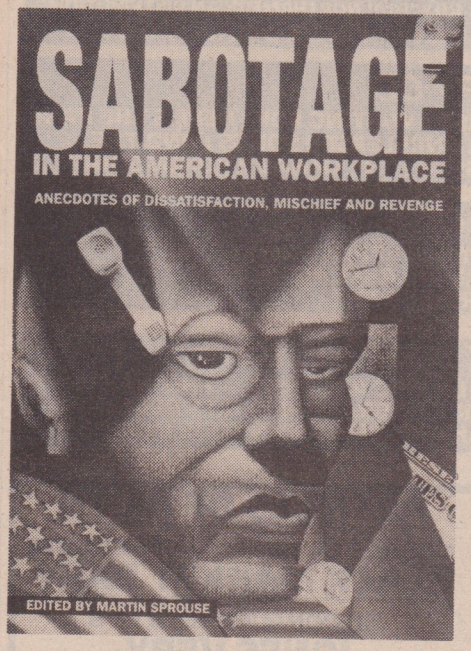

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Illustrated by Tracy Cox

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M.D.C

EUROPEAN TOUR 92.

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Wow! I never knew that metallic hardcore crossover could be so interesting! I've always admired bands that could pull off serious intelligent lyrics and sheer adolescent stupidity with equal skill. This goes beyond your typical DRI stuff by incorporating some poppy, catchy choruses and a serious groove.
D. S., MAXIMUM ROCKNROLL

This thrash/punk quartet from Indiana is awesome. They come up with some great songs, all backed by a very durable drummer, Dan Lumley. The good thing about **Too Much of a Good Thing** is that every song sounds different, and I truly mean this. RATTAIL GRENADIER rock, guitar solos in one song, grunting in the other, each song in its first listen is unpredictable. I'm sure these men will be bigger than FUGAZI! Aw, FUCK FUGAZI!
John Book, INTENSITY

sonic iguana

The second lp from Indiana's Rattail Grenadier still finds these guys treading a thin line between speedmetal and power hardcore. Lyrics alternate between blustering spoofs of hardcore macho and serious topics like politics and the environment. Rick Harris is the new singer, with a spotty teen voice in the spirit of Zero Boys' Paul Mahern. Tons of power riffs from Flav "Big Man" Giorgini make this sucker roar like an 18-wheeler falling off a bridge.
Jim Testa, JERSEY BEAT

Hailing from Lafayette, Indiana, Rattail Grenadier are fast, loud, funny, and political. The lyrics on this disc are thought provoking and interesting. The band plays with fierceness, energy, and conviction.
Don W. Seven, BABY SUE MUSIC REVIEW

CHILDREN OF THE CORN COMP CD - $10 PPD OPERATION IVY CD - $10 PPD
ZERO BOYS "VICIOUS CIRCLE" CD - $10 PPD GREEN DAY "KERPLUNK" CD - $10 PPD
SCREECHING WEASEL "MY BRAIN HURTS" CD - $10 PPD
F.O.N. "SAME DIFFERENCE" 7" EP - $3 PPD STRONTIUM 90 CASSETTE - $6 PPD

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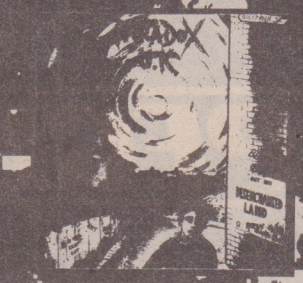
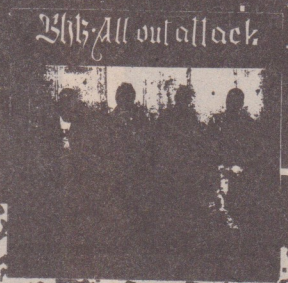
100% PUNK

PARADOX UK/MDM
'Split' LP *RRLP001*
Paradox UK play punk in a DISCHARGE/ GBH vein while MDM take their influences from PENETRATION.



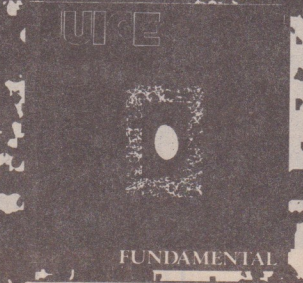
PARADOX UK
'Disenchanted Land' 12" *RR1201*
Far surpasses earlier releases in terms of quality while keeping true to their '82 roots, with slightly more emphasis on melody.



BLITZ
'All Out Attack 12"
RRL12003
Re-release of this classic debut EP onto 12". Also features 'No Surrender'.

"Get Yourself a Crash Helmet and a Bit of Tax and You Can Go Anywhere You Like Even in the Daytime" LP
Compilation album featuring:
DR & THE CRIPPENS, BLITZKRIEG, VARUKERS, INSANE, SELF DESTRUCT, PARADOX U.K., COUCH POTATOES, etc.

BLITZKRIEG
'The Future Must Be Ours' LP
RRLP002
Return of this classic 80's punk band. Has all your childhood favourites plus more. Leaves you hanging onto your wedding furniture in fear of sonic goolie ko.



JUICE 'Fundamental' 12" EP
RR12002
Debut single by this discreet London 4 piece. Melodic punk/HC that boots a few bollocks along the way.

SELF DESTRUCT Affray 12" EP
RR12004
4 London yobbos that would love to come 'round your house and kick your head in, if they found your address. Oh yeah there's 4 great oi tracks on this, with a promise of violence.

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Bep 009 GRIN - "Part of me" 7" ep
Patrick Mahoney's former band!!! After this he ended up joining UNIFORM CHOICE in LA, and now he's a member of ALLOY. This slab was recorded in 1988 featuring also drummer and bass player who went on to play in JESUS VERY and MOVING TARGETS on last European Tour. Fuckin' seminal stuff, maan!!!

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"Lay Down" 6 track 7" ep
from Tucson, AZ - Groundwork play powerful S.E. Hardcore, but with originality that puts them above the run-of-the-mill. S.E. bands of today.

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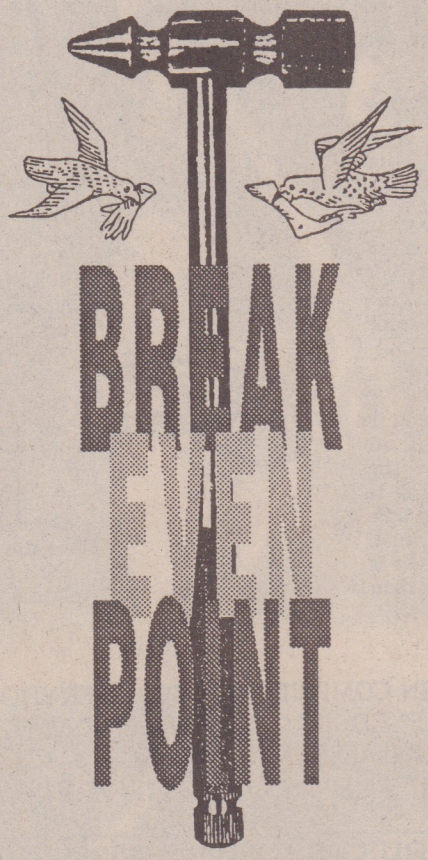
4 track live 7" ep
from Louisville, KY a most welcomed gift from this city's finest: 4 live gems captured live on their last US tour. Dive on your fuckin' turntables and sing-along!!!

Bep 006 SLAP OF REALITY
"Seems so simple" 3 track studio 7" ep
from Tampa, FL - 1 new singer, 3 brand new studio tracks, nice gatefold sleeve, coloured vinyl, US melodic Hard-Core at its best. Could you ask for more???

Bep 005 DEEPWATER
debut full lenght LP
from Cherry Hill, NJ, featuring members of ENCOUNTER and MATTER OF FACT! We try to pull our hair out trying to cram the right words into this space, but let this powerful Hard-Core do the talking! You'll love the cover layout too.



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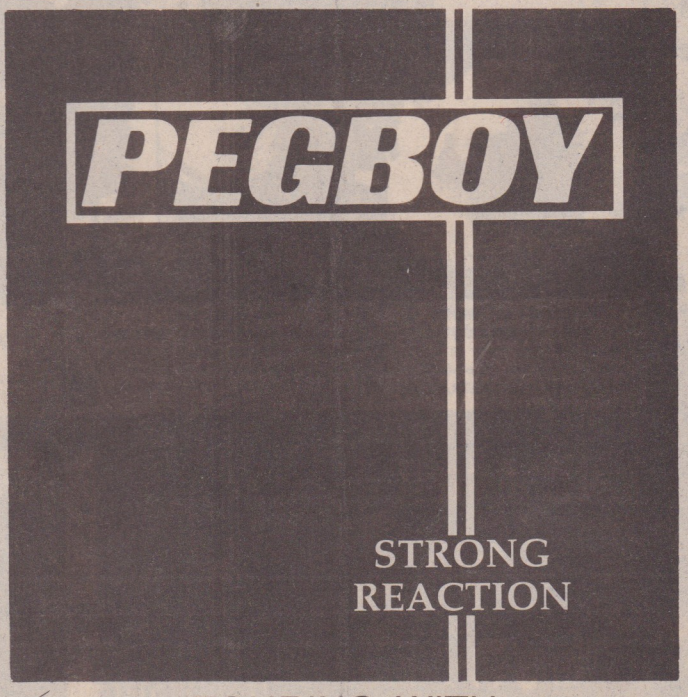

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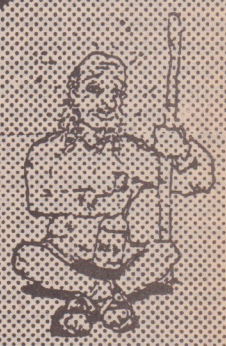

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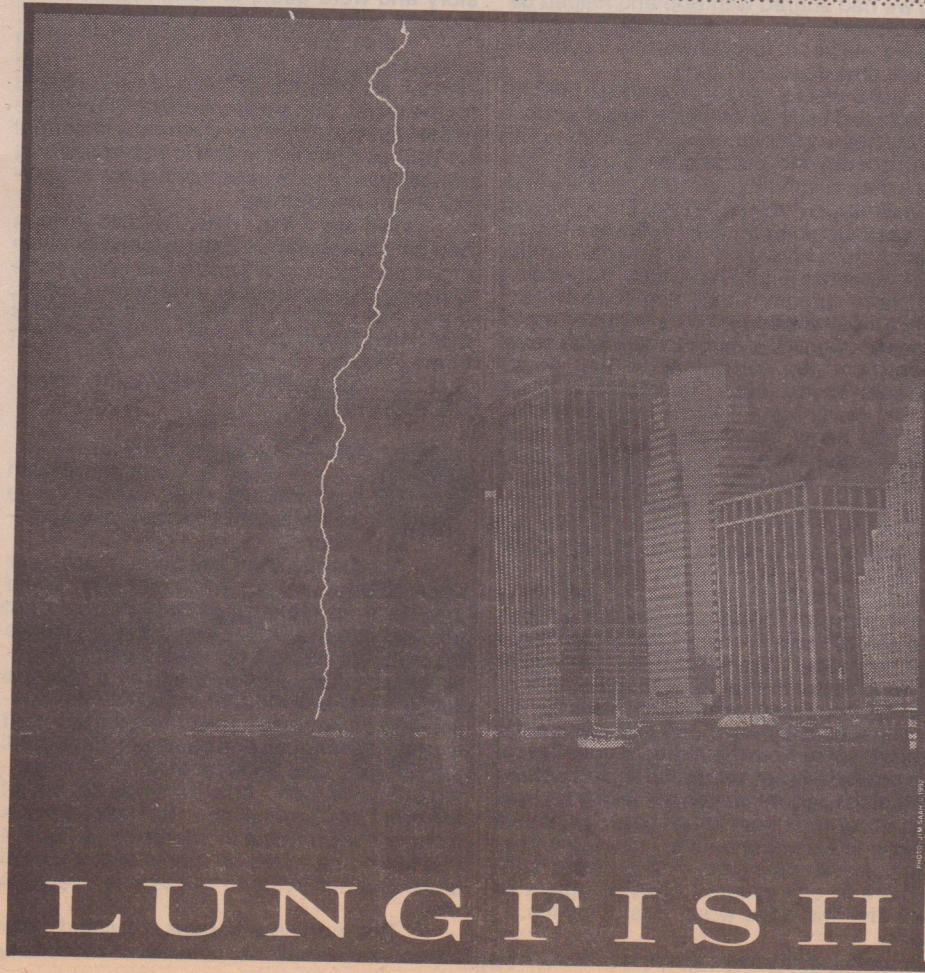

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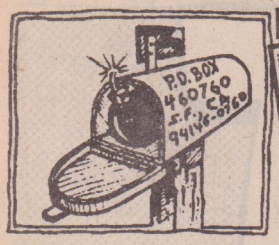


Dear Readers, Every-time some dumbmutherfucker tells me how immature and childish my writing is because I use too many swear-words, it makes me realize how completely different my culture is from "popular" culture. Everything about normal society is so sanitized. You can't make it in pop society nowadays unless you forsake all your high-minded ideals. Or, if you want to retain your youthful rebelliousness, like Nirvana, you have to stuff it all into a tidy little self-censored, non-threatening packet of mass-consumption, and that's before the Parent's Advisory Board and the rest of the moral crusaders get to it!

Now that some of the big-name punkers like Rollins and Danzig are thoroughly enmeshed with the Garth Brooks pop-music society, it seems that the true punk culture is rapidly pulling away, severing its ties with the society, while other members of the punk underground are reaching out for MTV and a million-dollar contract. The battle is on, and I know that I, for one, can't stand the thought of 20 million flat-chested, pre-pubescent brats screaming lustfully for the pretty-boys of Nirvana. It pains me to hear their squeeky little voices screeching "Rollins, we love you!" when only a year or two ago they were at a New Kids concert, drooling on Donnie Wahlburg's shoes. The closer that pop culture gets to my world, the more I want to pull away. I don't want to give up my punk-rock heroes to them. I don't want to see their Blushing Pink painted Lee Press-On nailed hands grasping desperately to rip a piece of Lint's shirt off... toting rags with which to sop up Devon Morf's sweat...or shelling out $50 for one of Sam McPheeter's fingernail clippings. The way I see it, the true underground has only two real options available to them if we want to maintain the integrity of our supposed ideals--first, we could destroy popular society right down to the last bottle of trendy new-age environmentally safe hairspray. How we would do this, I don't know, which brings us to number 2; A bunch of punks will have to get together and save up their $, and buy a moderately sized Caribbean island where we can all move, and rock unrestricted on the beaches in peaceful anarchy, while mainland America rots and festers in its own self-inflicted trivialized sludge. If anyone has any better ideas, pen them out for me! Love,
Matthew Foote—*Hanley News*// 7781 N. Avenida de Carlotta/ Tucson, AZ 85704

Dear MRR,
St. Patrick's Day 1992 marks the day of the greatest loss I have ever felt in 23 years of existence. At around 11:30 pm, Tuesday, March 17th, a car traveling between 70 and 100 mph cut across three lanes of traffic hitting a Toyota Celica head on killing Bob Baker and Bobbie Pfieffer--two very good friends and probably two of the greatest people I have ever met. The driver of the car had a blood alcohol level of .309. Many people reading this magazine may remember Bob as the guitarist/vocalist for the band Dissent who recorded and toured all over the country.

I first saw Dissent when I was 18 years old and I remember them as my favorite small local type band. I had no idea at that time they would have a great deal of influence on my life down the road. I began putting on shows when I was 19 and Dissent was a regular band that played. They always seemed to find the time to drive from Rapid City, SD to Fort Collins, CO even though they rarely made more than gas money. When I was 20, I met Bobbie who moved to Fort Collins to go to CSU as a social work major. Bobbie was an incredible person. She had a very lively and energetic personality. She was dedicated to her schooling a job which were focused on one thing--helping others. She worked in nursing homes and homes for the developmentally disabled and as her workers will attest, she was one of the most compassionate and caring of her staff.

I began to get to know Bob around two years ago when he moved to Fort Collins to spend time with Bobbie while Dissent was taking a six month break. I kind of got to know Bob at this time and I was always impressed how he could make people laugh. Bob was a clown--not in a negative sense. He could almost dominate a whole room of people with his sense of humor. I've yet to meet someone who could generate so much happiness. Bob later moved to Olympia, WA with the rest of Dissent to continue the band. For various reasons for which I'm not clear, the band did not work out and Bob moved in with Bobbie again. My roommates and I began getting together to jam and make some noise last September on a non-serious level. Soon it turned into a more serious thing and we formed Uncle Clem. We only played together seriously for 4 or 5 months before Bob's death but we were pretty excited about playing together. We got to open up for Victim's Family in January which was our only live performance. Anyway, the band was something we had shared with Bob and helped us to get closer to him. I see the band as something we will never forget because it symbolizes our time spent with Bob.

It is 3 weeks after the death of Bobbie and Bob and I still do not know exactly how I feel. My head is still spinning. One minute I'm saying goodbye to Bob and Bobbie the night before their death after our last practice and the next minute I'm in Aberdeen, SD watching their caskets being pushed down the isle of some church. I have not yet grasped or put into perspective what I have lost. It is seemingly more apparent that two of the most positive, worthwhile people I will ever meet are gone. I know the more time i would have known them, the better friends they would have been to me. Now that chance is gone and that really hurts, I know I will hold how well I did know them as one of the most positive experiences I have ever had. Bob and Bobbie's marriage was also to become one of the most positive experiences of my life. Their relationship of 7 years breaks my cynicism of relationships with the opposite sex because they were, in so many ways, the perfect couple. Don't get me wrong, but I think the only thing that could be worse would be to have one of them live while the other died. I hope this letter is printed because I want people to know that at least in my corner of the world, I'm deeply affected by this and I feel that although they were only two people the world will suffer from their loss. I know life has to go on but I will never forget Bob and Bobbie and their departure leaves me with pain I will always feel and I want to feel because, unlike most negative experiences, I can't see anything positive coming out of this. I have nothing more to say except I miss you guys so much and this is the worst loss of my life.
Eric H.

Dear MRR,
I'm writing to let you and your readers know that my trial is finally over with. I was arrested in Novermber at a riot in Orange County here in Southern California for, among other things, assaulting a police officer with a deadly weapon (see MRR News, issue #105). After many trial delays I finally went to court in early April with a jury present. Now I realize why they don't have many people of color in juries. They only want people who'll be non-prejudicial towards the case (which is a joke since everyone has biases). In instances of police abuse/brutality, there is a larger percentage of people of color who have been the victims of police racism, harrassment and brutality than white people and this would institute a justifiable bias.

After being involved with the whole court system for the last couple of months I am more convinced than ever that this justice system is a total joke and farce. It instigates more problems than it solves and doesn't give a shit about the innocent and guilty people who are victimized through it. All it is concerned with is getting them out of the way for the next case. One woman was found guilty because there was no court translator for her to argue her case. The legal system almost always puts convenience and "efficiency" above justice.

In my own trial I was somehow found not guilty on all five counts, including the felony of assaulting an officer with a deadly weapon. The police video helped a lot to fuck up the two cops who testified against me and show what bullshit their entire reports were. What surprised me about winning was the fact that I was sure the jury bought the cop's story and were going to hang me. At best I thought I was going to get 3 years probation.

I also plan to get more involved in prisoner support groups. If we plan to be radical, we sometimes have to be prepared for the worst, and a good working knowledge of the US legal and court systems is important for your own protection and is also something that you can use to inform prisoners or yourself if you are in prison.

Well that's it for now. I'm also doing a new zine called *Public Enema* (send a couple of stamps for a copy) and #4 is going to be focusing on radical queer underground zines. If you have some art, interviews or articles that I might be interested in, then send them to me. Thanx,
S.M. Steppenwolf/ POB 4472/ Long Beach, CA 90804-0472

Dear MaximumRocknRoll,
I am a Canadian citizen and I was just refused entry into the United States because I have a criminal record.

Apparently as of last June, there have been changes to the Immigration laws and anyone from Canada with a record is not allowed into the U.S. Even if it is a juvenile record!! I was caught borrowing money occasionally from my employer and was charged with theft over $1000.00. I was given probation and community service hours because it was my first offence and paid them back in full plus interest plus $500 for their time for figuring out how much I took. This was not one of the most intelligent things I have done nor is it one of the proudest moments of my life, but you learn and move on. I now own a record store and am trying to get by like everyone else.

Two months after I was convicted, I was

on a train going to NYC. When we hit the border and the U.S. immigration officers got on, I was asked all the usual and then I was asked if I have a criminal record. I had to go through the whole story when, why, outcome etc. and then I was let through. I've been to the U.S. a couple of dozen times in the last 7 years since I was arrested and I have been asked a few times if I had a record. I have never beiore been refused entry into the country. This last time I was trying to fly to NYC. We got to the airport and went to go through immigration. My girlfriend went through no problem, but when they entered my name into the computer off we go to the immigration office. After 45 minutes waiting, I get to speak to Officer Friendly who proceeds to interrogate me and then informs me that I am not allowed into the country. The reason is some change in the law last June. Then he hands me some forms to take with me. They are applictions for a walver. What this waiver does is allows me to enter the U.S. freely and expires arter 6 months. I have to send a copy of my criminal record, a copy of my fingerprints, because I am self employed I have to send my 1990 income tax return and also $85.00!!!! I also have to apply every 6 months if I think I might want to travel to the States. It also takes 3 months each time to find out If my applIcation is accepted. Here's the most fucked-up part! In 1 year, I will be ellgible for a pardon in Canada, which means that my record will be erased. BUT, in the U.S., I will *always* be seen as having a record, therefore, I will have to do this waiver shit for the rest of my liie!!!!!

Is that fucked up or what??? It's not like I'm going to go on vacation and get a job and steal from my employer for a week and go home. What threat am I to the United States??

So after eating two planes tickets, I got home and called my old probation officer to see if she was aware of all this. What she told me was that she has heard from tons of folks with the same stories. The worst was a 45 year old man who had a record from when he was 14 (he stole a tire) and has been clean since. He has to obtain a waiver to enter the U.S.

What is the deal?? Is this just a way to make lots of $$$$? Write me and let me know what you think.

I forgot the best part: if I try to enter the States in my car, I'm less llkely to get hauled into immigration driving across the border, cause it's a random thing there- and if I get checked I'll be thrown in jail for the night and they keep my car and, as my trusty Immigration dude told me at the airport, "You wouldn't like being in there, it's full of Jamaicans".

This sounds like some major control scam to me. What does the Dept. of Justlce need wlth my income tax return? Is there no other way for them to determine if I am employed? There is also going to be a lot less money spent in the U.S. as a result of this policy. I mean, I'm not rich by any means, but I had intended upon spendlng some money in New York. Strange way to behave during a Depression. Anyway, check into it people and let me know what you find out.

Mark/ PO Box 632, Stn C/ Kitchener, Ont N2G 4B6/ Canada

Hi Tim,

Tell your lame-ass readers that, if they can stop being credit card rebels who only talk about how "punk" they are, there is something that they can do which can actually make a difference.

If any of them has looked at a newspaper in the past year, they may have noticed the Mohawk's armed revolt against the Canadian Gov't. These are people who actually did something. They had good reason, since they were trying to stop a contractor from bulldozing their burial grounds. The contractor was planning on expanding a golf course to 18 holes. That's a good reason to tear up the grave of someone's grandparents. How would you feel? What would you do? Well, these people did something!

Now that the initia! conflict has quieted (been quieted), the Mohawks find themselves in an all white court, trying to save the land which is rightfully theirs. Everyone knows what this means-*lawyers.* Shooting a cop did not help the situation. What do lawyers mean? *Money.* The Mohawks don't have enough to retain their lawyers. Here's what can be done. Money can be sent directly to the Mohawk nation at: The Kanehsatake Communications Society, PO Box 747/ Kanehsatake, Quebec, JON IEO/ Canada or, in Europe, to: Mohawk Nation/ Account no. 47.76.48.363, Amro Bank/ Kneuterdijk 8/ The Hague/ Holland. You can write the Canadian address for more info.

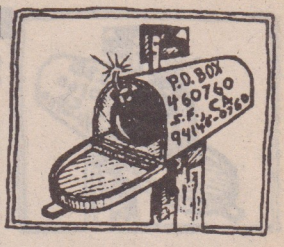
You can also buy a benefit 7" which is out on D.D.R. records out of Germany. The music is by Band Full Of Leroys and comes with an information pamphlet. The 7" is twice the normal price because it is a real benefit. D.D.R. can be written to at 2400 Lubeck/ Steinrader Weg 8/ Germany.

The very least that can be done is to go to your local record shop and tell them to carry this 7". It is time to do something besides your pre-pubescent squabbling.

Dear MRR,

I am writing in response to a letter in your April 1, 1992 issue. It was signed by "a compassionate person who cannot sign his name due to the 'understanding' nature of many left wing fascists." Umm, I was under the impression that left wing and fascist were, by definition, mutually exclusive, but that's not my point. Obviously Mr. A. is not comfortable enough with his opinions to grace us with his name, and after reading his letter a second time I think I understand. I find his claims personally offensive and an insult not only to animal rights activists but also to the many wonderful animal advocacy groups. Mr. A definitely has the right to offend and call things as he sees them, but the claims he makes are spurious at best. He says "anarchists and punks must re-assess their values on the subject of animal rights groups and the philosophy of "action, not words." Yet the contents of his letter, far from supporting these themes, serve only to illustrate his ignorance regarding them. He tries to discredit animal rights organizations with evidence which he purportedly "compiled from extensive materials." The examples he provides refer only to ALF and PETA. Does Mr. A. believe these are the only two groups in existence? Clearly the activities of these two groups do not speak for the movement as a whole any more than Earth First! epitomizes the environmental movement or NOW the women's movement. To accept his generalization as a case against animal rights, as Mr. A. apparently wants his readers to do, is absurd.

Mr. A. claims he is not pro-vivisection or anti-vegetarian, yet he bases his case against ALF on the premise that Dr. Orem's research was useful and humane. He says that "Dr. Orem's research was trying to put an end to the number one cause of death in babies.... with respect to the animals he worked with." What this entails is a value judgment on Mr. A's part. He deems Dr. Orem's research as ethical and therefore the ALF was wrong to liberate animals. Obviously Mr. A. is ignorant as to what being opposed to vivisection means. Vivisection is a fundamentally flawed activity that re-affirms the false conception that humans have a right to exploit animals for their own benefit humane or not. Condoning Dr. Orem is condoning all research most of which is not as "humane" as Dr. Orem's. Regardless, vivisection must be denied unequivocally as morally flawed and scientifically useless in order to utilize the numerous non-animal models and modes of research which have proven *far more useful* and cost-effective than animal based systems. That is what being anti-vivisection means Mr. A. There is no such concept as "respect" in vivisection. Being an anarchist you should have a great deal of respect for the ALF in their courage to risk arrest and punishment for their conviction. Maybe you don't know what being an anarchist means either.

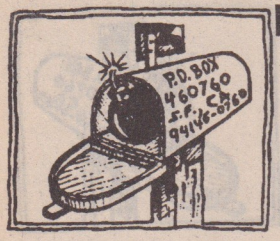


Mr. A. then proceeds to discredit PETA as a legitimate group. That is not a difficult task, PETA is a pitiful excuse for a group in a lot of respects. Ingrid Newkirk is a complete idiot and Alex Pacheco is extremely unethical in his actions. I agree that PETA has a lot of problems. They do some good things and have lots of information that they will send you for free. PETA is not Alex and Ingrid though, nor are they the blueprint by which all groups are formed. Trying to make PETA speak for all groups is ridiculous. Would Mr. A. have me or anyone else say "Peta sucks, I guess animal rights is stupid, I won't support any group." This is so fucking ignorant and by all appearances this is his intention. There will always be stupidity in every movement and I respect Mr. A. for showing flaws in PETA. That's cool. What is uncool is realizing and accepting these things as universal faults and becoming apathetic. Mr. A. does say punks and anarchists should form their own organizations and educate themselves. I agree and I always feel there are a large number of great organizations (ALF included) that deserve our support. Mr. A. should take his own advice and educate himself about vivisection and the multitude of other issues surrounding animal rights and join the fight. Truth is the goal right! Avoid generalization Mr. A. and I think you will be alright.

Have a groovy day. Peace,
Ami Pendley/ Academicians for Animal Welfare (AAW)/ 5748 S. Blackstone Ave #404 / Chicago, IL 60637

Hi MRR & readers,

First off I would like to apologize to all who wrote me and got their mail returned to them. I may now receive your correspondence, so please be assured I will receive it and respond. I wrote the scene report a few issues back on the Greenbay Prison scene and I responded to the prison warden's kid's letter in issue #107. I guess that the warden himself must have read my scene report and letter, and obviously did not like what he read. So, like all pigs do when threatened, (murder or oppress), he chose a way to deal with it and I got transferred to this new concentration



camp in Racine County.

This is a new prison that just opened last year. It's supposed to be medium security but it is run almost like it was maximum. Governor Tommy Thomson (a puppet of Bush) wants to have a few more of these prisons built here in Wisconsin, and of course most of the prisoners, including myself, are here in these prisons for non-violent crimes.

I've been in trouble lots of times before with the pigs for a couple of burglaries (other than the one that got me here), shoplifting, criminal damage to property, theft and disorderly conduct, but not once did I ever commit a violent crime against a person. And for just this one burglary the judge gave me a ten year sentence. Ten years is the maximum penalty for one burglary in the state of Wisconsin. In the state sentencing guidelines I was only subject to four-to-four and one half years. This judge gave me over double the sentence of what I was supposed to get. Some of the judges reasons were my "long and checkered history of criminal activities" and that I was a "habitual criminal". Another was "the only way that the defendant is going to learn to be productive in society is if, in fact, he is behind bars". In addition the judge referred to me as being "lost" without family or community ties and indicated that the biggest factor about my sentence is that I am "an alcoholic and drug addict" and for this reason the public has to be "protected" from me. On top of all of this he stated that I "have a total disregard for the rights of other individuals." It sounded like he was talking about Bush. The court ended up sentencing "Mr. Austin" to ten years in the Wisconsin State Prison System.

Well folks, that all happened Oct. 19, 1990. I have almost two years completed and about four to five more years before I get out. What I've mainly been doing in prison is reading, writing, listening to music and working out. My brother is also in the prison system here in Wisconsin. He got a three year sentence for about his fourth time of spitting in a cop's face.

The point is why are millions of people sent to prison for non-violent crimes? The repeat offender statistics alone prove that prison is no answer to crime. State and government officials are making big bucks off of all these prisons they are building and all the money comes from taxes. A rough estimate of what it costs to keep one person in prison for one year is $26,000. Most of you probably don't make that much money in two or three years at a regular job. Prisons and murder are the last resort used by the government to control the masses. They want more control, they make more prisons, they want no resistance whatsoever, they kill. A prison in itself can kill a person mentally and spiritually, if they let it. If you are in a prison you have to know who the enemy is and you have to have the strength inside to struggle and resist the enemies oppression. Peter Kropotkin sums up what prisons are all about in his essay on them. The essay is in the winter '92 issue of *Fifth Estate*. Here are a few quotations from the late, great Kropotkin: "The prison kills all the qualities in a man which make him best adapted to community life. So long as you deprive a man of his liberty, you will not make him better. You will cultivate habitual criminals. In prisons, as in monasteries, everything is done to kill a man's will. He generally has no choice between one of two acts. The rare occasions on which he can exercise his will are very brief. His whole life is regulated and ordered in advance. He has only to swim with the current, to obey under pain of severe punishment. The ideal of prison officials would be thousands of automatons, arising, working, eating and going to sleep by means of electric currents switched on by one of the guards. No astonishment should be expressed that men, reduced to machines, are not, on their release, the type which society wants." [There is more of Kropotkin's essay printed in this letter but for space considerations we could not include them MRR].

Kropotkin goes on to talk about the social causes of crime, such as government and society itself being the causes of crime by enforcing such a materialistic world on people. You know like business on parade, buy or die or, in poor people's cases, steal to survive.

The fact remains that more and more prisons are being built and more and more people are being stuck in these prisons for committing "crimes" such as partaking of drugs, theft, burglary, having the wrong political beliefs, etc. Furthermore, once out of prison, over half the people on parole return for such things that you do everyday. I had a friend that got revoked for drinking a beer, another for a dirty urine sample. Also keep in mind that 3 or more misdemeanor offenses, such as retail theft or even disorderly conduct are subject to the "Repeat Offender Act", which carries an additional 3 years for each offense. So any of you are subject to joining me in a place like this for as little as three shoplifting charges. The authorities know that prison does not work, but then as always they know that this whole capitalist system isn't working. Still they stand by their government in every evil it commits because it is making them money. Alienate and oppress people in the name of money is their law of the land.

Well that's all the space I'll take up. I want to thank a few people for sending me tapes, letters, books & zines. Thanx go to: Naked Aggression, Mark, Left Bank Books, Donny the Punk, *Profane Existance*, *Fifth Estate*, Anarchy, Mucus, Joost (in Holland), Alex (in Paris), Toxic Narcotic, and anyone I may have forgot. I just want anyone to write me. Come on El Smasho! Also I am starting a punk/hardcore photo zine, so all you freaks, misfits, rejects, rebels and especially all you wimmin send photos to be printed. Band photos are welcome too. So send them in. I only got 3 photos so far, so send me your freakiest punk shots. Note: the pigs here won't let me have nude photos from the waist down. Take care everyone, love, peace & anarchy. OZ

Dale Austin #76660 / Box 900 / Sturtevant, WI 53177-0900 / Racine Correctional Institute

Hello,

I sent in a classified ad a few weeks back, and to the best of my knowledge the zip code was erroneously listed as 02896 and not 02876. If you could print this, it would save a lot of hassle, as this is a new address for us, and a whole poopload of stuff has been sent out with the wrong zip code.

I also would like to take this opportunity to address a rather petty (and slightly outdated) complaint, but something that matters to me none the less. A little while back Larry Livermore stated that Kevin Second's new band had "flopped ignominiously". Although I usually agree with Larry's wrritings, I really think he should have pulled his head out of his bum and done a wee bit more research on Drop Acid. They toured with no support from their record company in a '73 Dodge van, and got paid an average of $100 per show. Sounds pretty DIY to me. Oh Well,

Liam Gray, *Lunchtray* fanzine/ PO Box 1133/ Slatersville, RI 02876-0897

(The following letter was substantially reworded by ye olde shitworker because of the broken English of the original. Hopefully I didn't significantly alter the intent of the letter—Eric)

Hello Maximum Rock & Roll!

Maybe you'll see this letter in other zines, but the reason is the same. We write from Lima, Peru (South America) and we are into the underground movement in our city.

We are not rich, but we try to keep our scene alive, making gigs, zines, preparing tapes, etc. You know the hard environment in my country: full of violence, social contradictions, terrorism, injustice, corruption, poverty, unemployment, etc. Nevertheless we are stayin' alive.

There are only some people that can live without problems; actually there are 7 million living in extreme poverty (Peru has 23 million inhabitants). We know we cannot help all these people, but we want to give as much help as possible, with your collaboration, to marginal districts and slums.

Our objective is to give help for them and for women in prisons, they live behind bars with their children, believe it or not!

We need your help for these children growing up seeing the sun through grates. We cannot solve this situation but we can do what we can to give them better conditions of life. Other problems are children living in the streets, addicted to drugs.

Our government is ineffective solving these problems. Everyone may have their own political ideas, but there is only one humanity.

We need donations for buying food, medicine or clothing or for organizing benefit gigs: even $1 is significant for us...more is better, but it all depends on you. We call all foundations, organizations and everyone. Please send only money orders made out to: Jose Grados Bautista, Apartado Postal 11-0686, Correo de Jesús Maria, Lima 11, Peru. If you must send cash, make sure it is very well concealed in a letter. Don't send food or clothing because it would cause problems with our customs authorities.

A second alternative is to buy our tapes, only Peruvian bands (HC, punk, thrash, post-punk, etc.) and because our objective is special, every tape has a special price: $12.00.

We would welcome any collaboration; maybe you could send zines, tapes, CDs (new or used) for sale here.

We can collaborate with your organization or zine, sending info or articles about scene or other aspects, and if any bands come to Peru we will organize your gig and give you lodging in Lima.

Thanks for everything and write as fast as you can.

"Movimiento Genera"/ Apartado Postal 11-0686/ Correo de Jesús María—Lima 11/ Peru

Dear everybody,

I co-run a record label here in Philadelphia called Elbohead Records. Anyway we have been advertised as doing mailorder for a band called Public Descent from here. They have recent-

ly released a four song seven inch independently and it has been advertised and reviewed here in Maximum with our name or address with it. We do not carry any records by this group, do not send us any orders for their record we are telling you this so you can save a stamp. We did once agree to carry their records, but due to differences in opinion, as to not get nasty, we have stopped dealing with them, as they have stopped dealing with us. Even though they will be on the twelve inch sampler we have coming out, go figure. Anyway, that's that. If you wish to contact Public Descent you can write Jeff at 515 Marks Rd/ Oreland, PA 19075 USA. I'm sure he will have a lot of nice things to say about us. There's your cue. Stay happy.
Brian Sokel/ Elbohead Records

Dear MRR Readers,
Hi, this is the guy behind *Teach Me Violence* fanzine in New York. Issue #1 of my publication was reviewed in MRR #107. I liked the review, but was a little shocked to see the price listed at $4.00 ppd. This is obviously an absurd price and *not* what I was charging. Hopefully you saw the 5" by 5" ad I had in the same issue listing the true price. Well, now that's out of the way, I still have some copies left of *TMV* #1 featuring Murphy's Law, COC, and Mr. Bungle which you can get for $2.00 ppd. That's right, only 2 bucks. Issue #2 will be out soon with Helmet, Rollins, Agnostic Front and other manly groups. Keep on rockin'!
Teach Me Violence/ 61 East 8th Street/ Suite 202/ New York, NY 10003

To Maximum Rock and Roll,
I picked up my first issue of MRR, about nine months ago. I was in a band at the time and after we put out our demo tape, it was played to Jason Parker who runs THD records. He liked it and said he would put it in his catalog. Well, he told us he had put an ad for it in MRR so I decided to buy a copy just to take a gander at it. I didn't realize that this huge of an underground music scene existed. Well, to say the least I was impressed. I had an idea of starting a magazine two years previous, but I couldn't find enough interest in what I was doing. So I put it off. I didn't realize there were so many zines and people who were into it out there. I'll have to say MRR has definitely changed my view about the underground thing. I have met tons and tons of new people through the mail and through my magazine. Since buying my first issue, I have purchased about thirty 7" records, a bunch of zines and other stuff.

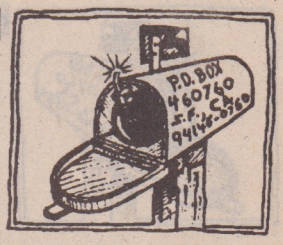
Recently I just started putting on shows in a Hall by where I live. I started with bands I was in and then started booking other bands. I also started distributing music and other people's zines. I noticed that a big discussion has taken place in MRR about money and people who charge too much for merchandise and bands who want big guarantees and such. Well I don't think that's going to stop anytime soon. If Fugazi were to charge ten bucks for a show they would still sell out a place because of their popularity. The only way we as music fans can stop high prices is to stop buying the products, or going to the shows. This is always harder then it seems. If I don't go to a concert that I thought was to expensive, it seems all my friends who went anyway come back with "you missed the greatest show ever." Or you have to get this single it's only seven bucks but it's worth it. When Mudhoney came to town they said something to the effect "our goal is to play the Target Center for six bucks." The Target Center is a arena in Mpls. My friend came over with a member of Mudhoney's solo single thing and it was priced at $4.99 at a local record store. It wasn't a bootleg or anything it was a SubPop release. I don't know the whole money thing confuses me. The Libido Boyz from Mpls who play the style of music they want to play get blasted for getting some up front money and spending it (supposedly unwisely). See letter from Jake Wisely of Red Decibel Records an issue or two ago. I know a little bit about the music scene in Mpls. Red Decibel doesn't have a huge cash flow from Warner Bros. I heard from somewhere that some of their releases were held up because of lack of funds. This statement I got from a reliable source not directly from Red Decibel. So everybody slags the Libido Boyz. Nirvana might not have changed their sound but they said they would have even changed their name if the David Geffen Co told them too. All I know is I don't make much money on my magazine, actually I lose money. I don't put on shows to make money, the little I do is put either into buying loads of music or going to an occasional show. If I do happen to make a sizable amount of money on a show, I might just go out and buy something nice. I think I do a lot of work on my zine, I do a lot of work on the shows. If you don't want to pay five bucks for the shows, or two bucks for the magazine if you think it's too expensive, don't do it.

Bands and promoters and record companies and zines all have one thing in common, to get a little out of something, they worked hard to get. I love music and I love reading zines. If a band I like puts out an expensive record, I write letters and complain, but still I buy a copy. Totally getting money out of music would be impossible, until there is enough willpower to stop buying music and seeing shows we think are too spendy. So go spend a hundred bucks on a bootleg, pay that extra buck for colored vinyl. If anything support a few smaller bands or zines, they need it. I will probably be broke for my entire lifetime, but a buck for a starting out zine will help that person more then you'll ever know. Buy from unknown bands, buy unknown zines take a chance you might stumble into something way better then NIRVANA will ever be.

Write to me and share your complaints!
Rich Horton c/o RIft/ Box 33302/ Mpls, MN 55433

Dear MRR:
After reading the Newsweek reprint in MRR #108 I felt compelled to write in regarding this sensitive issue. The corporate co-option of underground music is becoming one of the most hotly debated issues. For better or for worse, the success of bands like Nirvana and their ilk has begun to make an indelible stamp on the way the music industry and the general public perceives alternative music. The major labels are feverishly courting the underground bands in an attempt to cash in the way DGC did with Nirvana.

On our level, however, things are different. I don't believe we need to get worked up over this whole issue. The majority of the bands who sign to these labels are abandoning their grassroots stance in favour of the money and "glamour" of rockstardom. This is their perogative, and will expose them to an audience that would not ever become familiar with their music. But we must remember that for every Helmet or Hole that cashes in on this excitement, there are probably a hundred struggling underground bands that are committed to walking the road loss travelled. It seems to me a more efficient use of energy to look for good in our scene instead of attacking the blatantly mercenary qualities of the college rock bands. In other words, it is unlikely that the windmills have any intention of attacking Don Quixote.



If the "fans" want to support this music, so be it. A lot of it is damn good and a refreshing kick in the ass to pablum like Brian Adams and U2. Don't forget that modern punk began with major label bands like the Ramones, thc MC5, The Sex Pistols, The Clash, ctc., but that fact does not make those bands any less alternative.

To summarize my point, let me say that this is all much ado about nothing. We can all have a good self-righteous snicker about Nirvanamania, but then let's get back to work. Ignore the hype and make a concerted effort to contribute something to your local underground scene. We'll all still be around long after this whole thing has blown over. Viva le difference.
Drew Asp/ PO Box 14712/ Santa Rosa, CA 95402

Dear Drew,

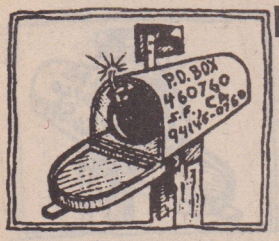
While "modern punk" did get signed up by major labels, early modern punk also got wasted by that self-same initiative. The English punk scene has yet to recover from the inflated traumas caused by the hype, money and eventually decimation of the punk/DIY ethic.

And I'm not sure if I get your gist here, but you seem to be equating the response to this major label incursion with tilting at windmills. Personally, I think the negative repercussions of this "attack" (and it is indeed a foraging party into our scene) as ultimately more dangerous and destructive than the skinhead plague of a few years ago. Tim

MRR, Chris Canahan, Inti Carboni, ect.
Look, plain and simple, we can't fight censorship if we don't know what it is, and many of you don't. Let's get our terms straight here.

First - what is government? There are an infinite number of styles and fashions but overall GOVERNMENT = FORCE + COERCION. This is all that any government is. Almost every government in recent history has dressed itself up as being a servant of the people/peasants but most readers of this magazine know this isn't true. Some people think that the amount of force and coercion used by the government is a fair trade for the "security" (i.e. police & army protection from murder & theft) that the government provides by way of its own force + coercion - that is, taxes and jails. Others, a way small minority, think that the price of being told what to do outweighs the "benefits" of this "security" and would prefer to take their own safety into their own hands.

So, boiled down, a government is a group of people who *are legally permitted to initiate violence, force and coercion.* If you or I run a "protection" ring without paying appro-



priate bribes, we can go to jail. The government taxes and you pay or else. If you or I lock people in windowless rooms for 22 1/2 hours a day because they do something that offends us, we are unlawfully detaining them. If the government does the same they are protecting the public.

Hopefully, I have begun to describe exactly what a government is. What I have set down is government be it a democracy, fascist, socialist, communist or libertarian. It is every style of government that has ever been conceived.

Now onto censorship and Maximum Rock & Roll. MRR, as far as I can tell is not a government organ. It seems to be a private organization. I'll consider two scenarios: 1) FF Ollin sends a 1/2 page ad to MRR, advertising his latest 7" that he recorded during his incarceration entitled "Rape Debbie Gibson's Bullet Wounds You Faggot Nigger." Tim Yo and Co. decide not to print it on the grounds that maybe it's not PC enough or that some of the more liberal readers might not see the satirical value. FF Ollin and his fans are outraged and in protest kill themselves on stage four or five times. 2) FF sends this same ad, replete with graphics and diagrams to MRR but for some reason, Jeff Bale is the only one at the house. Controversial trouble-making rebel that he is, he surreptitiously sneaks it into the "OK to print" file, making sure it won't be noticed by switching a Green Day ad into the "totally, hella un-PC" graveyard of unacceptable ads, letters and classifieds.

Next Wednesday MRR, with the FF ad, goes to print. All the little Spike Anarkys are waiting for their fix - they get it and all hell breaks loose. Punx from the West Bay to Duogadougou are shocked and offended by MRR's departure from its editorial policy. From coast to coast 100 MRR bonfires can be seen from satellite weather pictures as outraged punk rockers char their copies. At the end of the burning the only traces left are the newsprint on the perpetrators' hands. Several shitworkers are lynched (although there're always more where those came from). But worst of all (and this is the most important part) San Francisco Police Officer Nightstick's 12-year-old punk rockin' daughter brings home a copy of the fateful issue. He happens to glance over her shoulder just as she's sending in her order for Mr. Ollin's 7" and he sees the ad. Typical parent things happen. The cop complains to various government officials and these officials order MRR not to print Mr. FF Ollin's ads (or any similar ads) in the future, under pain of being shut down. MRR reluctantly complies.

Now of these two cases, which is censorship? Many people would say that *both* instances qualify but this is not true. In scenario #1, as relatively free individuals who "own" the magazine (yeah, OK, sure, it's a collective whatever, but they *are* the elite who make the decisions and take financial and moral responsibility for what is done with the magazine) have every right to print or decline to print whatever they please. Just as if you or I start a zine, *we* can do what we want with it. We can be a whitepowerracistnazidiot zine or we can be a veganimalrightstraightedge zine or we can be *Puddle* or *Ben is Dead* or even *Hippycore*. We can do whatever we want or nothing at all. Since it's our time and our effort and money we're investing, we have every right to print or not print anything. Where OUR zine is concerned, YOU have no say whatsoever. And no, it's not censorship because I don't have the legal or physical power to enforce my point of view on you - *and neither does MRR*. As ubiquitous and important as this here zine is, it can't jail you or tax you or kill you if you don't follow its rules. Do you disagree with its editorial policy? Stop reading it. If you don't like it, if it offends you, if you think space shouldn't be wasted with letters like this, if you hate Ben Weasel or Mykel Board, *don't give this magazine any money*. Tell all the punks on your block to take their ads out and stop contributing. If enough people decide that yeah, MRR isn't doing a good job and stop spending money on it, MRR will fold and you won't have to put up with it any more. The only reason MRR is so popular is that it is well done. Despite its alleged "control" over the scene, MRR is powerless without support. You have no "right" to get your ad printed in MRR just as you have no "right" to use my things or come onto my property without my permission - because it doesn't belong to you. Start your own zine and print what you want or shut the fuck up.

MRR is physically unable to censor because it, unlike the government, does not have the power to enforce its editorial policy over your real lives, your entire lives, punishing you if you deviate.

Now remember scenario #2? In this case, the government, which as you may remember can do anything it wants to in order to enforce its will, made a private organization follow its own particular rules about what information can be communicated and what can't. THAT is censorship. Only those who can force their views on others can censor. The government, in this case, had unconsented to power over MRR and its readers, but MRR has absolutely no unconsented to power over its readers.

Of course this does not apply solely to the written word. So Chris, when you say "under such a definition, it isn't really censorship when record stores boycott Jello Biafra records" you are right. My store, my choice. If you don't like my choice, don't shop at my store. It's as simple as that. Not being a "true punk" au Jeff Bale, I don't choose to carry Dwarves or GG stuff because I don't want to give those fucks any money. Am I censoring? No, you can still buy them elsewhere, and you can tell others not to buy things from me. I also don't carry Sinatra records, but of course you wouldn't consider that censorship because, to the best of my knowledge, Sinatra never said the word "fuck" on any of his records. Similarly, when a huge chain such as Wal Mat or HMV, or whatever you have down there, refuses to stock Jello's stuff - unless they have been forbidden to by the government - as owners of the store, they have every right not to and you have every right to take your business elsewhere. Call this capitalism, fascism, misuse or whatever words you want, but that is the way it goes.

So to sum up what has become a long and unwieldy essay, neither you nor I nor MRR are censoring when we turn an ad down in our zines. We are exercising our "freedom" to express ourselves, but that doesn't mean that you have the same right on our property, tangible or intellectual. However, when people with guns and jails and the "right" to use them compel you not to print something, by prior constraint or action taken, THAT IS CENSORSHIP. Clear enough? We'll see.

There are some other topix I want to write about but this has gone on long enough. Just a bit of bio information. I'm 17, own a small underground bookstore and I have a punk radio show at the local university station, CHRW 94.7 FM (Sunday morning, 2-6 AM). There is absolutely no scene up here, most punx are in it for the hair and think punk begins and ends with the Sex Pistols and the Misfits. So, if you want to reply to any of the points I've made, correspond, or send me your band's tape (guaranteed airplay) I will definitely write you back, unlike my pal Marc Emery (sorry Marc).

Love,

Mike Davidson/ 385 Queens Avenue, #2/ London, Ont, Canada N6B1x5/ Phone/fax (519)673-5440/ Home 433-3643

More April Fools Responses

Dear MRR,

As a person that lost her virginity while being raped, I feel very strongly about the Mykel Board "issue." I don't care who came on to whom in the bathroom, the kid is just that, a child. He probably was raped as an even younger child and Mykel Board has no right to be with him.

My open-minded days are over. If he continues writing for MRR, I won't. That's a shame, especially since that will soon leave me out of *Flipside* too!

Sharon Israel/ 724 NE 4 Ave/ Gainesville, FL 32601

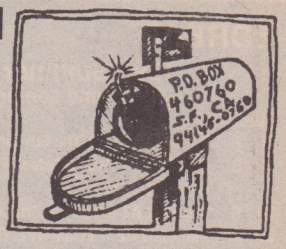
To MRR and Whomever This May Concern,

First off, I would like to respond to a letter in an earlier issue by Russell Ward. I agree with your point about staying in school and getting an education, but that's where my agreement ends. You say that by looking like a freak, you (I assume you mean all punx and skins in general) only conform to society's picture of what punks should look like. I think that ideas are infinitely more important than looks, but what the fuck are people who are against mainstream ideals supposed to look like???!!! Am I supposed to strap on a pair of fuckin' Air Jordans and a Polo shirt in favor of my "conformist" attire such as punk shirts and combat boots???!!! There's a fine line between looking like you want to look and just copying fashions from anybody who's "cool". Next, how can you stereotype punk as "a bunch of kids spouting liberal philosophies which they know little about?" In other words, how the fuck can you assume that I know little about my philosophy(ies) on life?? Even though I'm only a stupid 16 year old kid in your eyes, I have spent a lot of time trying to better myself and my understanding of the world around me as well as listen to Punk/HC etc. Sure there are a lot of kids in the scene without any personal integrity, but the few who truly believe in an alternative to (to quote Suckerpunch) "A shining bastion of wholesome lifestyle surrounded by a sea of godless, profane perversion", are the ones who will be the utmost contributors to a healthy, positive scene. Next on to Jeff Bale's sex, drugs and Guns N Roses videos. Jeff, do us all a favor and take your 3 points of lies and shove it up your corporate rock laden ass! I didn't get into punk rock for you to tell "pussy wimps" or whatever the fuck you wanna call me what is an isn't "punk rock". If, to you, Poison is more "punk rock" than Green Day (who you consistently slag and who happen to be one of my favorite bands in the whole universe) then go write for *Rip* or *Metal Edge* or any one of those teen idol be-bop disco shit

metal magazines. You know, they need old washed up "punks" to justify their credibility, or their existence as a matter of fact. Punk is putting what you feel inside to use, not conforming to societal demands for sexual conquests for males and "looking hot" for females. The true resistance to these fucked up ideals is, and should be in my view, punk. I will say this, though, Jeff. I agree with you on one point and that's that punk is about saying "fuck you" to authority and leading your own life instead of being all nicey nicey like fuckin' Larry Hippy Livermore and many others specialize in. It's true that although assholes deserve no respect, the real assholes are the ones criticizing individual choice and deviance from the rest of society, and guess what Jeff, you fit right in there perfectly.

Which brings me to my next point: the shitty way in which you, Larry Livermore, criticized Jeff in Issue #107. You first say that PC is made up by the right to subjugate liberal and "progressive thought". That's bullshit since the left in essence really does force people in some instances to think exactly like them or else, which in my opinion will never work to convert people over to alternative ways of thinking. Forcing somebody to change will mean the person will be ten times less willing to change. However, if ideas are exchanged in an open forum free of censorship, then progress has a chance to be accomplished. Then you mouth off about how "hella compassionate and sensitive" you are in comparison to Jeff Bale or Spike Anarky. Larry, your intentions are good and I respect your involvement in MRR, Lookout Records and punk rock in general, but how much compassion can total assholes receive? And why, just because they're blacks or women or whatever. The only solution is to treat everybody equally without regards to race, creed, color, etc. and most importantly, according to how they treat you. And how can you say that Ian MacKaye was right for telling people not to fight or have sex, but not to urge people to not take drugs. Drugs are imported by the government and all the major rich as hell dealers to this country to sedate today's youth and to urge on the sedative, dated and stupid "party on" attitude that so identifies most teenagers today. So there, all you hippies can go back to the 60's, start a fuckin pot farm, get drunk and run wild in the streets and have system laugh in your fuckin faces at how stupid you were to fall in society's trap. Wake up, the 60's are over!!! Also, there are many reasons to dislike The Dwarves, but dissing them for putting a naked girl on their album cover isn't one of them. No matter what their intentions were (either to exploit women by portraying them as sexual objects, to get attention, etc.), there is no reason to censor that album or anything else for that matter. When Jane's Addiction put two naked pictures of Casey Niccoli on their album covers a while back, all the Moral Majority fuckheads ripped it apart, as well as your usual feminists who have nothing better to do, when the intention of it was to say that "Nothing's Shocking" and to actually glorify a woman (in this case, Perry Farrell's lover), *not* to exploit women for sex, such as *Playboy* or *Penthouse* or whatever porno middle class trendy kids are sneaking into their houses. Oh, and one more thing Larry. If you hate The Dwarves so much, why did you go to "rock out" at one of their shows? Or did you? Please tell me if that letter is only a rumor.

Next, on to Sean the good little pro-life boy from Vegan Reich. I agree with your stances on some things (alcohol, animal rights, vegetarianism). However, you seemed to be more concerned with how Tim portrayed Bill Graham's death than his actual life! You just dismiss like that his corporate, ripoff and manipulative tactics and his commercialization of punk rock and concentrate on his Grateful Dead shows in the 60's and Tim's "assault" on him. I wished that you would give a damn about how many of his fat ass bouncers beat the shit out of innocent kids, how many people he ripped off and why he was hated by Tim and others in the end of his life. Then you would really be as concerned with human life and feelings as you say you are. One thing I find so inconsistent with Hardline philosophy is its emphasis on life when you would let innocent women die for wanting to get an abortion. Wake up, you shitheads! All you and all "pro-life" fuckers care about is life itself, and couldn't care less about the quality or suffering in one's life. I know you probably think I'm dragging this letter on too long, but guess what buckaroos, I got even more stuff to say! Now I would like to address the topic of violence at shows. I went to this club in South River a few months ago called the White Russian to see my friends' band Smiling Idiots and three other bands. During one of the opening bands' set, one guy apparently got hit with a watch or something while moshing. In any event, it was pretty scary since he had blood dripping down his shirt coming out below his eye where he got hit. In the end, it didn't turn out to be too bad. He had four stitches, but that was it. My point is that the guy who hit him was just swinging his fucking arms out and punching people like crazy. Thus, when I told one of my friends about it, I almost got in a fight with the guilty culprit. And while violence at shows isn't usually that bad, I have still seen people knifed by idiots with razors on their fucking boots. Don't get me wrong, moshing and dancing and having fun at shows ain't wrong, as long as people don't try to kill each other. I find that too many people in the scene go to shows just to fight or prove their masculinity by the aforementioned actions. Fuck that shit!!!! That also wasn't what I got into punk rock for and is what I was and still am fighting against today. To finish up, I would like to tell all you people how fucked up my town's cops are from a personal police story of mine which occurred about two weeks ago. It was after school and I was talking to two people near the gate. Suddenly one cop saw my leather spike bracelet and immediately told me that it was an illegal weapon. I protested, saying that the spikes weren't even sharp, that I'd passed by dozens of cops at shows and shit while wearing it, and that I didn't do anything to anybody. Yet Mr. E. B. Pig wouldn't listen and didn't like my attitude, so he turned me around, beat me on the back a few times, handcuffed me illegally and threw me in the car in front of 50 people at the gate. A few people shouted insults at the cop and a few argued with him, but I wished they would of all beaten the shit out of him cuz that's what he deserved. Then they put me on the bench with one hand cuffed for an hour and a half before finishing their questioning and paperwork on me. My dad had to come from Linden (45 minute drive) to get me. In short, I was arrested as a scapegoat for all that's ever happened at that gate since the cop assumed I was a troublemaker because of the way I look. My grade administrator is even trying to get the cop to drop the charges cuz he knew I didn't do anything (I'm charged with resisting arrest and possession of an illegal weapon) and I instantly became a celebrity of sorts at my school since a billion people now know what happened to me. Oh well, *fuck the system*!!!!!



Matt Berlyant/ 7 Lycoming Ln./ E. Brunswick, NJ 08816

Salut!

Well, as you had expected it, here's a few thoughts about the MRR/ *Flipside* merge. I'm sorry I couldn't type this letter, but I don't expect you to print it anyway. There certainly has already been hundreds of people to send you such letters. I know it will probably not change anything, but at least I'd like you to read it. Maybe on the other hand, you could print the second one, as an answer to the anti-PETA-ALF one in MRR #107. Could you also print the enclosed petition?

We love MRR. It is one of the only zines in which we can read about the music we like. it is probably one of the only zines in the world in which we can learn about the international scene. One of the only zines as well in which (almost) everyone can have a say, express his opinions, sorrrows, ideals, etc. through letters, columns, ads, scene reports, and interviews. I'm sure MRR plays a huge role in the international scene. How many people have been encouraged and have decided to write, communicate, start a label, a zine, a band, organize a gig, after reading MRR? Thousands? Billions? Sure MRR is not essential, we can live without it. But it was so great, so reassuring to see such a huge "commercial" thing managing to stay so radical, so DIY. And now what about *Flipside*? Well, we read a few ones, and we really did not like them. They probably do a great work, and play a great role in the "scene" too. But they really don't deal with HC, do they? And they (*Flipside*) seem to be more commercial too.

Don't misunderstand me, I have nothing against *Flipside*. I find it great they stand for/defend different styles of music, and different values. I don't say that you should let them "die". It's very nice of you to help them, but why should you compromise and deteriorate MRR to do that? Why don't you give them a few thousand bucks, or lend them your material/machines? Or why don't you reduce the number of pages, or use cheaper, non-glossy paper.

Of course MRR has a few drawbacks (often boring interviews, too many ads...) but we do need such a radical zine, and we don't want to have to read *Flipside* to read MRR!!! Well here's a ultimatum: Beware, if you merge, we'll not subscribe too "Maxiflip". We'll just try to get one from time to time, from friends. FUCK GIVE US OUR MRR BACK!

Tim Yohannan: we were astonished by your decision. this impresses me: having do much "power", so much influence, and yet finding the strength to resign. That's really fucking great!! Let's all hope and pray that your successors will manage to stay as radical as you were!! (Well I'm afraid the *Flipside* crew will not...at least we can rely on Suzanne Bartchy (she's oh so punk...)

M Yann/ La Bonnemais/ 35590 La Chapelle Thourault/ France

-PETITION-

SHOULD MRR AND FLIPSIDEMERGE???

1.

2.

THE DREAD

CAPITALIST CASUALTIES

1992 Summer Tour

Come see us!

JUNE

26 F Los Angeles CA-The 6th Dimension*
27 S San Diego CA-Che Cafe w/PLUTOCRACY & CROSSED OUT*
28 S Phoenix AZ-a party at Shane's house (964-6552)*
29 M Flagstaff AZ w/PRIMITIVE TRIBES*
30 T Albuquerque or Santa Fe NM

JULY

1 W Dallas TX-Slipped Disk prod. w/BLOODLINE*
2 Th help!
3 F Austin TX-Cavity Club*
4 S New Orleans LA-at the Abstractw/Paxston Quiggley
5 S help!
6 M Pensacola FL*
7 T Gainesville FL-Hard Rock Cafe*
8 W Miami FL*
9 Th Atlanta GA
10 F Athens GA-Club Fred*
11 S Tuscaloosa AL*
12 S Nashville TN-The Pantheon*
13 M help!
14 T Washington DC-Club Asylum*
15 W Baltimore MD
16 Th help!
17 F Philadelphia PA-W/MONSULA &NUISANCE (CAL. nite!)*
18 S N.Y.C.-ABC No Rio w/THE CAUSALTIES & THE DENIED*
19 S Boston MA-House of Borax w/NUISANCE & NECKBRACE*
20 M Buffalo NY-W/POWERTRIP, RAIL, & SLUGFEST*
21 T Pittsburg PA w/ ALL YOU CAN EAT*
22 W Cleveland OH
23 Th help!
24 F Detroit MI-404 Club*
24 S Madison WI-musicfest w10 other bands!*
26 S Chicago IL-MacGregors's w/APOCOLYPSE HOBOKEN*
27 M Lovespark IL-Rotation Station skate park*
28 T Springfield MO-Commercial St. Community Center*
29 W Topeka KS
30 Th help!
31 F Sioux Falls SD-w.DECOMPOSERS SWITCH, & STANDPOINT*

AUGUST

1 S Mankato MN-w. DESTROY & HORACE PINKER*
2 S Rapid City SD*
3 M help!
4 T Salt Lake City UT
5 W Boise ID
6 Th Spokane WA*
7 F Seattle WA*
8 S Portland OR
9 S Ashland OR*

*means it's confirmed

CAPITALIST CASUALTIES will be selling their newly recorded album, *"Disassembly Line"* at these shows. If you want one NOW so you can sing along (ha!) when you see them, please wait until July 1st to order from Slap A Ham cuz Chris is in Europe with No Use For A Name: Slap A Ham Records at PO BOX 420843/San Francisco CA 94142-0843.

THE DREAD will be selling their new 10" entitled *"Sickening"* at these shows. In case you forget your wallet at home on the day of the show, you can send well-concealed cash ($5) or a money order made out to Athena Kautsch to PO BOX 6545/Concord CA 94524.

If you can help out with any of the "help!" dates or if you have a big house and want to put us up, please contact us at The Dread's address or call (510) 825-0199.

See you out there!

---

i'm back! So the SPARKMARKER spring 'tour' went fine - 8 days playing out of 17... thanks to all those who put us up for a night, or put on a show - i hope we'll back soon. the test pressings for the 7" have arrived and it's just a matter of time & money before it comes out. the PHLEG CAMP is selling really well, now we'll wait and see which distributors actually pay on time. so for now, here's a list of other stuff available thru final notice, check the other issue of MRR for my other ad - you might as well, it's there .

7"s

ANGER MEANS - not human anymore
BIG GULP - we came to play
BLATANT YOBS - 3 songs
BLOBS VOLUME 1 - 4 Victoria bands (nomeansno project bands)
BLOBS VOL. 2 - squirrels/show buisness giants split
CHIKARA - die...me
CHISEL - chisel
CRIVITS - back with a message
ENCOUNTER/CRIVITS - split
ENGAGE - calling forth
FACEPULLER - pull this
FORCED DOWN - texas
FREAKBEANS - nurture the seed
INSPECTOR 12 - jack
LIFE'S BLOOD/STICKS & STONES - split
MOURNINGSICKNESS/PARASITES - split
NEANDERTHAL/BLATANT YOBS - split
OLD WORLD COMP. - cryof terror,windofchange/dirge/consp.ofequals
ONIONHOUSE - 3 songs
OPEN ZINE IV - 4 bands (admiral,edgewise,geko,23 more minutes)
PERMANENT SCAR - side by side
PHLEG CAMP -beaker
RANDOM CHILDREN - random children
SHUTDOWN - shutdown
SLEEPER/GUTWRENCH- split
STRUGGLE - struggle
10:07 - spackle & grout
TEEROR CAKE - terror cake
THD COMP - porcelain boys/downside/ insp.12/ ag's/reach
UNDERTOW - the extinction of all...
WATERSTREET - pumphouse
YOUTHGONEMAD/URGENT FURY - split

$

all 7"s are $3 ppd us/canada $4 ovrss due to postage rates, single orders get less packaging and may result in warpage - so buy 2 or more 7"s and be safe.

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Billy Syndrome(NY)
Sloth(NY)
49 Reasons(SC)
Bad Egg Salad(GA)
Snatch(GA)
Hell Bender(NC)
Submachine(PA)
Bouncing Souls(NJ)
Blanks 77(NJ)
Big Meat Hammmer(ME)
Grit(NY)
Blast Furnace(MD)
Dogs Of War(NY)
Sound Bite House(NY)
Public Nuisance(NY)
Vicious Beatnicks(NY)
Skape Grace(NY)
Tree(MA)
2.5 Children(PA)
Jesus Chrust(NY)

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Each band is giving 50 records*. Please tell us which record you want-leave your name, address, tel.# (Sorry only 1 record per person)

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Uncle S&M 7" Comp.

2. SOUND BITE HOUSE
Dinner With Julia 7"

3. ASTROZOMBIES
The Meat Grinder of Our Corruption 7"

*If you enjoy the record please forward $1.00 contribution to the band, if you don't pass it on to someone else. Thanks.

Produced In Association With Astro Zombies, Comm 3 & Sound Bite House.

ABNORMAL

THE LEAVING TRAINS

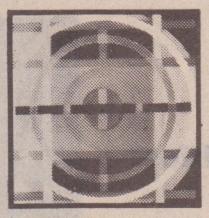
THE LUMP IN MY FOREHEAD

THE LEAVING TRAINS don't care if you listen to their new album, THE LUMP IN MY FOREHEAD, because they're definitely not "PC." We call them "PF" (Politically Fucked-up). LUMP is the fifth SST release from the TRAINS where a new, rejuvenated line up joins Falling James in launching personal affronts at Bob Hope, Burger King and women ("who make you feel like a piece of shit"). Falling even points a finger at himself on "Abnormal." Such an honest portrayal could have a serious impact on his bid for the White House this election year.

Yes, Falling James has tossed his shower cap in the ring for the 1992 presidential race. Part of his platform is to change the national anthem and return land to Native Americans that was misappropriated through bogus contracts. Surely, James will inform the thousands of folks he'll encounter of his candidacy along the upcoming, international "LUMPY" tour route. SST 288 (LP/CA/CD)

ALSO AVAILABLE:
LOSER ILLUSION, PT. 0 (MINI LP/MINI CA/CD EP) SST 284;
SLEEPING UNDERWATER SURVIVORS (LP/CA/CD) SST 271;
TRANSPORTATIONAL D. VICES (LP/CA/CD) SST 221;
FUCK (LP/CA/CD) SST 114;
KILL TUNES (LP/CA/CD) SST 071

PELL MELL



FLOW

The new and much awaited album, FLOW, forwards the confusion that emerges every time one hears the music of PELL MELL. Here is a record that could be released ten years from now or 30 years ago and you still couldn't slot it into any category. PELL MELL's twin guitars and rhythm section concoct angular lines and hooks while keys and samples confound and complement the mix simultaneously. SST 278 (LP/CA/CD)

ALSO AVAILABLE:
THE BUMPER CROP SST 158 (LP/CA/CD)
RHYMING GUITARS SST 241 (LP/CA)

Mail Order Info.

LP or CA $7.50; CD $12.00; MINI LP or MINI CA $7.00; CD EP $11.00. Make check or money order payable in U.S. funds to: SST Records, P.O. Box 1, Lawndale, CA 90260. Visa, MasterCard and C.O.D. can order by calling (310) 430-2183. All orders shipped to California must include 8.25% sales tax. Write for a free catalog.

SST US: P.O. BOX 1, LAWNDALE, CA 90260
SST UK: P.O. BOX 2AE, LONDON, U.K. W1A 2AE.

CRUEL FREDERICK

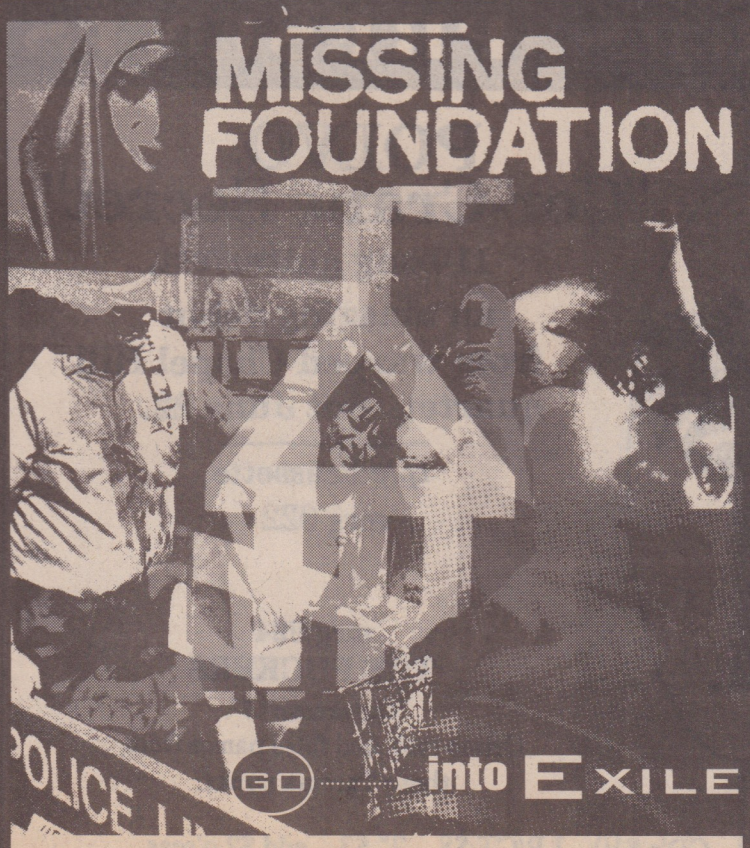
WE ARE THE MUSIC WE PLAY

WE ARE THE MUSIC WE PLAY, the second CRUEL FREDERICK LP, elevates the boiling hot blowing of reedman/ringleader Lynn Johnston another hundred degrees higher from the free and cruel jazz first heard on their 1988 debut, BIRTH OF THE CRUEL. Alabama born and California (jazz) bred under his "personal mentor," Bobby Bradford at Pomona College, Johnston played with fellow reed student, David Murray (World Saxophone Quartet) at Pomona. In the underground LA jazz movement of the last decade, Johnston has shaped a very bent and revered sound amongst his peers. Johnston's aggravated horn assault, shaded with humorous tones points to his appetite for Albert Ayler, Eric Dolphy and Thelonius Monk. On WE ARE THE MUSIC WE PLAY, CRUEL FREDERICK covers three Monk tunes and "Dee Dee," a number by another artist noted for throwing curves, Ornette Coleman. WE ARE THE MUSIC WE PLAY is jazz at its cruelest. SST 290 (LP/CA/CD)

ALSO AVAILABLE:
THE BIRTH OF THE CRUEL SST 127 (LP/CA/CD)

SST

ABNORMAL



"...a cult of rage." — *CBS News*

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"A thundercloud of thrash. A band for the here and now." — Metal Hammer
"Positively furious...fresh and poisonous." — Kerrang

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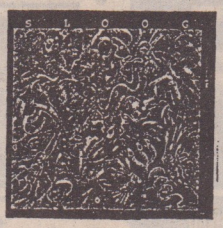
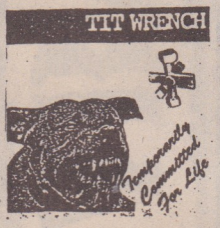
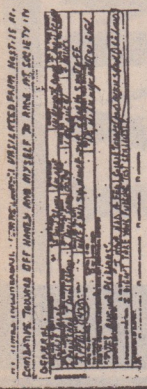
"SEVEN MORE NAILS IN VINYL'S COFFIN"



DARK SARCASM- "lego facilities"
CRINGER- "Live in Europe"
CRINGER- "Rain"
SLOOG- 6 song ep
DRONE- " If You Can't Eat it or Fuck it, Kill it"
TIT WRENCH- "Temporarily Committed For Life"
RICE- "In Rice We Survive"





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11-song guitarfest, an amazing debut from warped Chapel Hill quartet. out June 22.

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mrg 022

mrg 024
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JUNE24-KXLU RADIO SHOW
JUNE 25-SANTA ANA CA.-EL NUEVO
JUNE26-SAN FRANCISCO CA.-GILMAN
JUNE27-GRANADA HILLS CA.-BASEMENT
JUNE30-AUSTIN TEXAS-CAVITY CLUB
JULY 1DALLAS TEXAS-EASY STREET
JULY 2 HOUSTON TEXAS-AXIOM
JULY 3 LITTLE ROCK, AR.-VENOS
JULY 5 LAWRENCE,KS.-OUTHOUSE
JULY 6 ROCKFORD,IL.-ROTATION STATION
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JULY 9 LOUISVILLE,KY.
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JULY 17 PUTMAN CT.
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FITZ OF DEPRESSION
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JULY 29-MINNIAPOLIS
JULY 30 MADISON
JULY 31-CHICAGO
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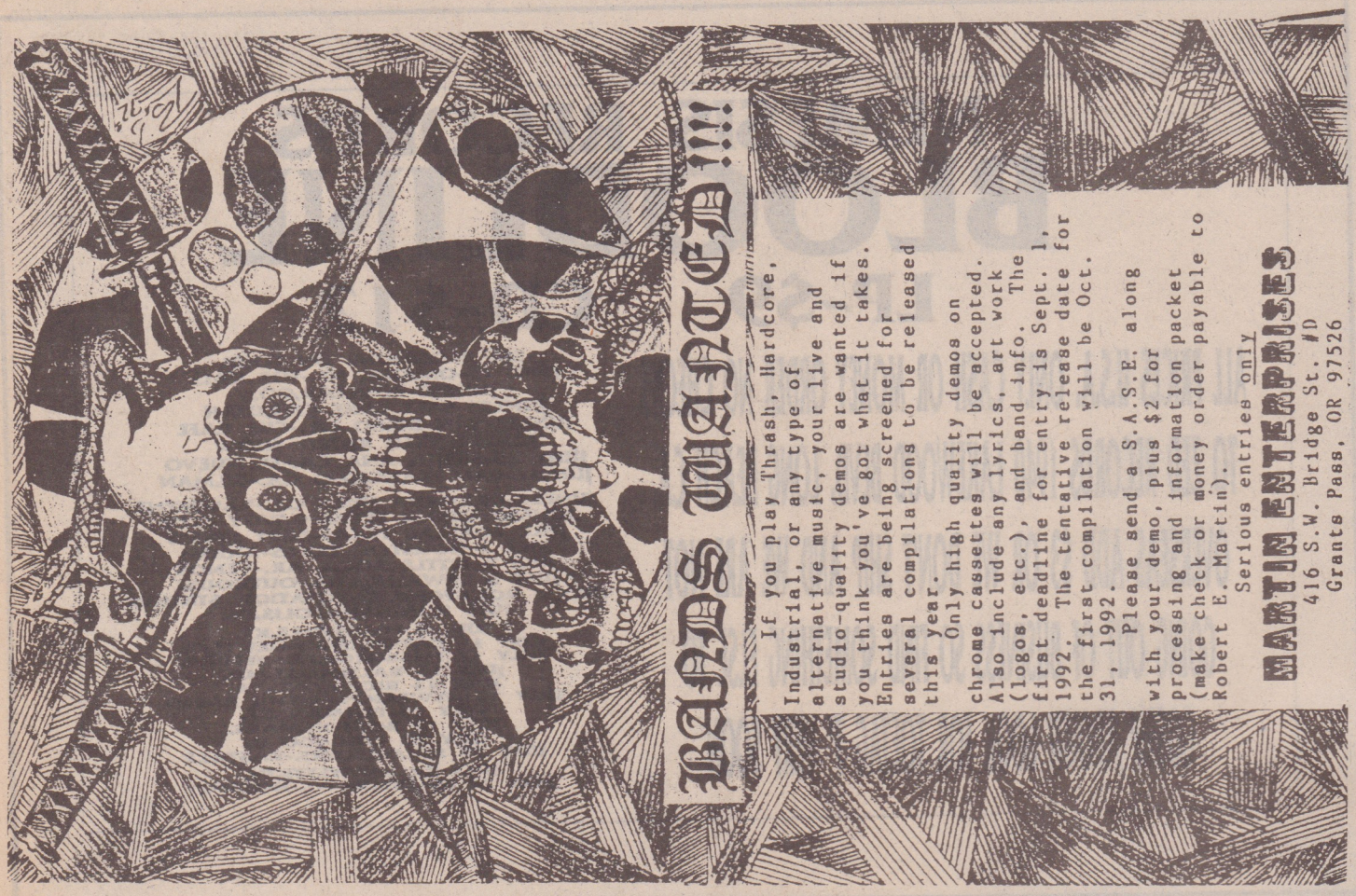

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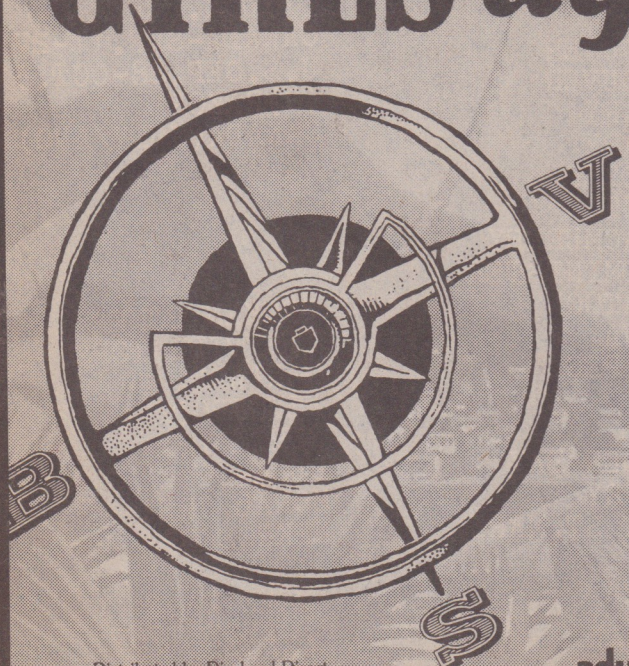

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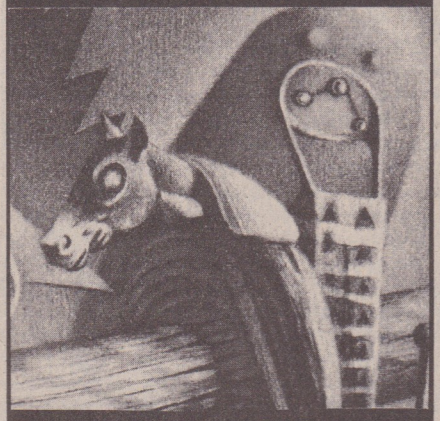

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COLUMNS

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It was one week, to the day, after martial law came to San Francisco. The previous Friday, the mayor and police chief declared a "State Of Emergency" because of the riot the day before in reaction to the Rodney King verdict. That "riot" took place not in the ghettos but in the business and shopping district, where property was trashed but where personal injuries against bystanders were non-existent. Local posh merchants demanded action.

With that State Of Emergency, the police were able to declare any public meetings illegal, and combined with a curfew, that eliminated any and all reaction to the King verdict. When a protest was called that first Friday, the police moved in and made mass arrests—bringing a two-day total to over 1100. Residents in the area (the Mission district) and protesters alike were scooped up and hauled off to fishing piers, soft drink bottling plants and warehouses in town, then finally shipped out to jails around the Bay Area.

Cries of "police state" were taken to City Hall, along with lawsuits by the ACLU and National Lawyers Guild, against civil rights violations. But the new mayor (Frank Jordan, an ex-police chief himself, and conservative who tries to look liberal) and new police chief (Richard Hongisto, ex-sheriff and chameleon-like politician, a liberal who tries to look conservative) remained adamant that they had the right to invoke such draconian measures.

But back to the beginning. After one week of "cooling out", a new demonstration was called to protest not only the King verdict but also the mass arrests and suspension of constitutional rights. People gathered at Dolores Park and were to march across town to Duboce Park for a rally. This park is closer to the housing projects and the largely black Western Addition district. A deal was cut with the mayor's office and police on a proscribed route for the march, and this information was announced from loudspeakers on top of police vehicles before the march began.

And speaking of police vehicles, the cops were there in force. At least 500-1000 cops ringed the Dolores Park area, along with the brutal Tactical Squad, hundreds of motorcycle cops, roving command vehicles, and the police chief himself. Despite the agreement, it was clear from the pose and attitude of the troops that the cops were not looking for any solutions but were in fact very edgy and amped.

When the marchers reached half way to their destination, at Market Street and Church Street (the police were always moving alongside and ahead of the march, preparing a corridor of cops through which the marchers had to pass), they found their path blocked. Police quickly sealed off the demonstrators, they began breaking them up into smaller clumps and began the mass arrests again. This time, about 575 were arrested and bussed off.

An aside here. I was driving around the perimeter of the march, trying to guess its route and scoping out how the cops were moving ahead in anticipation. I saw the trap being created. (These goddam planned demonstrations are for shit. There needs to be much more in the way of tactics and flexibility to overcome the current sophisticated police strategies). At one intersection, about 2 blocks from the trap just as it was being closed off, I saw a fancy Chrysler with two guys in suits pull into the middle and stop. Cars were blocked from getting around them, and then I noticed the jerk driving was Chief of Police Hongisto. He finally announced over his microphone that "There is a public disturbance up ahead" and people shouldn't go there. Funny thing was, there were only drivers there, and virtually no foot traffic. Some of us started honking and telling him to get out of the goddam middle of the intersection, and then other resident of that lower Haight block started looking out their windows, saw it was Hongisto, and started yelling at him, flipping him off, etc. He embarrassedly drove off. What a fucking jerk-off. He is so officious, so taken by wearing a uniform. That was a job that a cop on the beat should have been doing, not the chief of police. I drove around tailing him for about a half hour, watching him repeat this stupidity here and there, watching him get caught in traffic. All the while he was being Duddly Dooright, his underlings were, at best, busy being "confused" and, at worst, breaking their word. This clown and Darryl Gates have a lot in common.

Back to the day's activities. This kind of police action is not surprising, even in "liberal" San Francisco. In fact, the police department here has a reputation for its brutal repression dating back to the Third World Strike at SF State University in the 60's, through the beating of Dolores Huerta (United Farm Worker VP) to the illegal sweeps on Castro Street. The PD also has a reputation for losing lots of lawsuits to people they brutalize.

But what is more telling around here is the way the media responded to this "incident." At first, the local all-news CBS radio affiliate actually told the story from the demonstrators' point of view. Their on-the-scene reporter let it be known that the march was totally peaceful, that demonstrators had stuck to the pre-arranged march route, and that "confusion" within the police ranks caused the arrests. They even had the mayor's assistant, Jean Harris, come on the air. She had negotiated the deal between the protesters and the police, and went on the march as an observer. When the police reneged on the deal and set their trap, she was roughed up by the cops herself, and got so mad that she demanded to be arrested along with the demonstrators. Her charges that "The police lied to me, the police lied to me" forced the media to give legitimacy to the marchers' claims. (She has since been ordered to shut up or lose her job).

But just as in their attention to the King verdict aftermath, the tone quickly changed from sympathetic or understanding to blasé or condemnatory. Initially, the police and mayor's offices were not available to give "their side" of the story because they were too busy trying to concoct a plausible alibi. (They later decided the marchers tried to change the parade route). But once they could present their story, all the facts flew out the window and the "official" version received the only coverage—or at least more than the lion's share.

By the time it hit national news, CNN et al were just reporting the "official" version. Within hours, the whitewash got taken care of. Even the next day, the local papers gave minimal coverage to this 2000+ person march, and slanted their headline and text largely towards the police version, terming the problem "confusion" on both party's parts.

Moral of the story: America may briefly get shook up by the outrage over the King verdict and the amount of frustration people have with "the system", but once it calms down it's back to business as usual. All the hand-wringing, the TV talk shows and news panel discussions, the political speeches, etc, won't add up to any substantial change. After the riots in the 60's, panels were formed, committees gave reports, programs were created to fund this kind of Corp and that kind of Korp. They now call that the "band-aid" approach. And again, everything that's being discussed or proposed will only amount to more band-aids for terminal wounds and salve for guilt.

To really change the situation, to truly solve the problems caused by hundreds of years of racism and/or powerlessness and hopelessness of so many shut out of having a say-so in controlling their own lives, we have to look at history. If, after the Civil War and Reconstruction years, the U.S. government had decided to take all the plantations and divide them up amongst the freed slaves that had worked them, giving them "40 acres and a mule" as some had advocated, our country would be very different today. But they didn't do that (too communistic, even though red fear hadn't permeated the US at that time), so they "freed" the slaves into a life of ignorance and poverty, free to become wage slaves instead of chattel slaves.

Today we pay the price for that. The only changes we could really institute to correct these long-standing injustices would be to radically rearrange power in this country—a real democratization of wealth and decision-making (too communistic too, even though the red fear has come and gone). Instead, it will be more bullshit programs that barely scratch the surface, more "experts" and politicians spewing rhetoric, a few scapegoats will be sacrificed, a few poor will elevate to middle class. But the majority of disenfranchised and hopeless will continue to sink further into despair..

As the rich get richer and the poor get poorer, the media (who have a vested interest in maintaining the corporate status quo) will continue to mask reality. The anger and outrage of the people who rose up will give way to the media's chosen "moderate" spokespeople. And just as they quickly cov-

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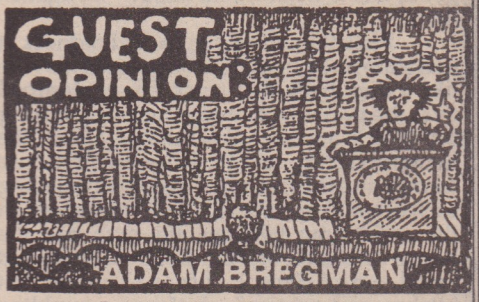
ered up the truth about this march and the gross violation of human rights, they will do so for all the other aspects of American greed, racism and hypocrisy.

A footnote: proving what a 'dick' Hongisto really is, he ordered some cops to confiscate 2,000 copies of a freebie paper here in SF that had a compositie picture of him on the cover -- jerking off a nightstick with a caption about his love for martial law. A couple of cops squealed, which forced the city to convene a Police Commission hearing. End result--Richard Hongisto can now be found on the unemployment line. Life can be sweet!!



I came home from band practice for the Jewish punk thing I've been working on called Gefilte Fuck to find out that all four officers accused of beating the shit out of Rodney King were given the verdict of not-guilty by an all-white jury of the pigs' peers. I was steaming pissed. Once again authority was declared free of any guilt from the ruthless violence they uphold as the norm. Mayor Bradlev, Chief Daryl Gates, Councilmen Mark Ridley-Thomas and Mike Woo immediately came on television asking for a calm response to the verdict. But that just wasn't going to be. Local anchorman Chris Conangla and others went so far as to say that the jury has made their decision and that's the way the system works. I felt that he was implying that the beating that the whole world saw with its own eyes was somehow invalidated by the ruling of these 12 Valley resident jurists and that we should all just except it.

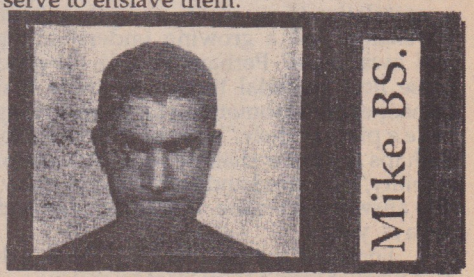
I can just tell you how completely incensed I was. I was trying to figure out where people were going to be taking to the streets. I saw on TV in South Central where random motorists were dragged out of their vehicles and beaten up by mobs. The scene was just as shocking and infuriating as the Rodney King videotape. Roving, randomly violent gangs attacking anyone because of their race is what the LAPD does daily in L.A. But the news mentioned a cop helicopter being shot at and I saw that it wasn't all random violence. Some of the people interviewed at Parker Center downtown were quite eloquent in their outrage at the condescending, ignorant nature of the politicians who asked for "calmness" and for people "to let the system work" in response to the verdict.

I went down to West Hollywood where a small demonstration was just beginning and people were postering the meeting place on stores and telephone poles. I decided to go down to Parker Center, the police headquarters downtown. I arrived at about 7:30 and there were about 300 people slowly pushed back by a police line. I saw people there I'd never expect to see at a protest. People started burning flags and throwing them at the police. Then eggs were thrown at the police. There were tons of media and the police were not going to rush the crowd. Then a parking attendant's booth was turned over and set alight as people really started to get riled up. The crowd realized they were not going to be able to storm Parker Center so someone said "Let's go downtown" and everyone did. At first the targets were all the fucked up institutions I hate. City Hall East had its windows smashed and a fire set, the L.A. Times, conveniently located next to a big gravel pit filled with nice size rocks, had all its windows taken out, and all the banks were smashed. It was beautiful and I was jumping up and down with excitement. There were people of all shapes, sizes and colors, a good sized group of punks and anarchists, old, liberal, burned out commie types, boofy looking girls and a large group of gang members. The Crips and Bloods had tied their rags together and joined forces for the L.A. Riots. After awhile people were indiscriminately turning over cars. They could have been protestor's cars for all they knew. So I went and moved my car way into Little Tokyo and walked back past people coming out of sushi bars completely unaware that a few blocks down the street the city was exploding.

I came back and bumped into a completely new crowd of rioters, people I knew from as far away as Orange County. Everyone else who had been there disappeared somewhere into the city and I didn't see them again. At one point way off in a dark corner I saw five guys beating on someone. Someone yelled it was the police and I ran down there. It was five undercover cops who looked like anyone in the crowd. About 200 people followed me as they beat and dragged the guy into a nearby upscale hotel and flashed their badges. It looked just like the Rodney King beating except there were no video cameras. All the windows of the hotel and the Mercedes in front were smashed. The line of pigs that had spread out past Parker Center surrounded the hotel as people hurled rocks and signs at them. I went and climbed up a few blocks and bumped into another huge crowd of 800 people rolling over a police car and setting it on fire. It was the most beautiful and dramatic sight of the evening. 90% of the crowd was totally into taking out their outrage directly against the police and the property of the rich. 70 year old grandmas were yelling "Burn Baby Burn". People repeatedly chanted as well as grafittied "No Justice No Peace", "We Want Gates" and the anthemic and ever popular "Fuck the Police!".

There was some arguement over which way to go. Some of the Punks wanted to go to the Ronald Reagen Building, but most people wanted to go "shopping on Broadway" despite the large number of small businesses up there. They looted almost every shop on Broadway from 1st down to 9th St and beyond. We took out the windows of a McDonald's. Some of the looting however was completely indiscriminate. Stereo, jewelry, furniture, clothing stores were all cleared out as people became increasingly greedy piling stuff into their cars and vans. They looted a knife store and I found myself surrounded by 100 gang members all weilding swords and machettes. Some were pulling their swords on each other fighting over watches. The revolutionary element mostly disappeared and greed replaced it. But it was greed that I somewhat understood, because a lot of these people were really poor. Myself and Rob, Camille and Steppenwolf from Food Not Bombs! Long Beach walked down Broadway which was totally trashed. They tried to figure out how to put out a fire next to some low-income housing to no avail. Typewriters and TV's littered the streets. The homeless still lay amongst their bags and cardboxes that were their homes not having stolen anything, because they had no place to put it. Someone had attempted to break into my car and busted the trunk lock. The 5th fuckin' time.

Despite the many horrifying images on television, the L.A. Riots were in general the poor expressing their outrage at the police and most of a city that doesn't give a shit about them. It was a ghetto uprising that spread everywhere. I am totally in support of the poor looting shopping malls and chainstores. Of course, the images of people crying as their tiny, family owned businesses were looted and burned were horrible. The poor stealing from the poor and blacks indiscriminately destroying their own communities is exactly what the racist, LAPD pig would like to see. The pigs have already killed many people during the riots as I write this. None of them will probably be prosecuted because no one videotaped it. Most of the looters were not fucking "hooligans" like Mayor Bradley and some of my more upwardly mobile friends concluded from watching too much TV. While some people are newly homeless and have had their stores destroyed, a huge number of poor people have things they looted that they could otherwise never afford. A lot of poor people are wealthier from the riots and you won't see that reported anywhere. Some people will think in their heads that the L.A Riots were not legitimate protests because it was mostly uneducated blacks revolting—not good, wholesome, revolutionary conscious white punks and hippies. Fuckin' bullshit. It was a poor and working class rebellion occasionally misdirected, but more often right on target. I only wish they could have taken it more into Beverly Hills. Hopefully, the L.A. Riots will be the beginning of a long, hot summer of discontent and go down in history as the spark that ignited the people to finally start fighting back against the institutions that serve to enslave them.



I saw Jane Goodall speak tonight. Her coming here really made me think a lot, about interpersonal relationships, about looking up to people, about what it actually means to exist in relation to others.

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She was signing books today at the University bookstore, and I tried really hard to wake up early enough to go (It started at 10 AM. Naturally, I didn't make it). The question then dawned on me: Do I want to get her autograph? I found that I didn't have an answer to this.

I get very uncomfortable when people ask me for my autograph. Sure, it doesn't happen very often, mind you, but I've always been at a loss when it has. Originally, I intended just to turn people down, but then that one person in Belgium just seemed so let down. Sure, I had no obligation to him, he knew me through my band, through an image and not as a person, but something about my "no, I really appreciate it, but I'm not a rock star" spiel wasn't conveyed across the language barrier. Now what I do is sit and write a paragraph about how I feel at that point, as I still can't see my name as having any value.

But value is what it's all about, isn't it, and nothing can be more relative than perceived worth.

I felt a choke in my throat tonight just seeing Jane Goodall. It felt like an honor just to be in the same room with her. It was, as Dr. Oliver mentioned in his introduction, like seeing Charles Darwin speak in 1859. Agree with evolution or don't, it just would not be like going to a Bad Religion concert. I remember when I first came to Austin and met Dr. Oliver a year and a half ago. It was like...I don't know, meeting a hero or something like that. That sounds really corny, but is probably closer to reality than I am comfortable with.

Do we want, as The Fix sang, "No Idols"? Is everyone and everything the same, regardless of achievment? Do we squash achievement upon the altar of "equality"? Part of me sees the punk and hardcore movements as having attempted to move away from the idea of "fame", but that seems to be only in rhetoric. My friend Todd once called the Dischord house in 1985, asked for Ian Mackaye, was connected with him, heard "Hello" and then hung up. That was all he needed. That was the only required connection for him . He then could say that he had "spoken" with Ian Mackaye, and to him, that was experience enough. Are punk and hardcore truly egalitarian ventures?

Getting back to Dr. Goodall: I never got the chance to make the choice, having overslept. Part of me thinks this is good, as it has really scared me that my choice could have been in the affirmative. To me this would be a capitulation to my ideals, and yet, isn't life for change and a growing understanding and awareness? Perhaps people do need those little material things, to know that someone signed something for them, so they have a piece of their "heroes" to hold on to. Perhaps it's not a shallow idea, but one of stability, love, need and want. I don't know. The answer isn't mine. It is truly, now and always, yours.

For those not familiar with Dr. Goodall's work, here's a very brief overview:

Since 1960, Dr. Goodall has studied chimpanzees in the wild at the Gombe Stream reserve in Tanzania, Africa. Her work has been far- reaching in the fields of Anthropology, Primatology, Psychology and many other -ologies. She has shown that Chimpanzees, the closest human relatives both genetically and physiologically, have feelings, emotions, and personalities, use tools and hunt, have a working and static social order, and are closer to humans than many people would like to think. Other scientists have studied chimps, getting amazing reports on intelligence and sign language usage and so forth, but few have studied chimpanzees in their native wild, and none for as long a duration.

Dr. Goodall and the Jane Goodall Foundation have been fighting for years for a better understanding of chimps and also a better understanding of the role humans play in our planet, for more humane treatment of chimps and all animals in laboratory and zoo settings, as well as against poaching. Through Dr. Goodall's speaking engagements around the world, a message concerning the "human-ness" of chimps and the appalling conditions they often face is combined with enviornmental awareness and global ecological conservation is passed along.

Well, that's all for now. We now return to "Punk Rock: 1992".

-Note: Unfortunately, (Ego.) will not be able to tour Europe this summer. Hell No and Decline will still tour. Our EP should be out now. Please don't write me in Texas anymore. I've moved.

DAN O'MAHONY

TRIBUTE TO A BAD MAN

By the time we reach our destination we've been driving all day through some of the most disgusting, hopeless, brown assed landscape the western half of this country has to offer. The club is faced backwards off the street into an alley that time forgot and the only signs of intelligent life forms are one brand spanking new Harley Davidson and these bizarre humanoid shapes guzzling beer, swatting flies from long, brown mustaches, and shooting craps in the back of a flatbed truck.

We ask them if they might be the ones who run the club and in a strange, slurred, amalgamation of sound vaguely similiar to our own earthen tongue the largest and most violent in temper angrily replies...

"Hell no! We're gamblers, it's a way of life!"

Oh.

"We're always either gamblin' or fightin' over women. That's what we do!"

O.k., you're construction workers.

We take up secure positions around the perimiter (some of us just hide away in the van with the doors locked) and pray for the arrival of someone from the show.

Before long they arrive and we are relieved. Punk rockers, kindred souls, comrades in arms in the "Us against them" rebellion that has given such purpose to my life. As the afternoon winds on we will only increase in number, our virtuous presence will be felt and the odorous giants by the flatbed will be vanquished. I breathe a sigh of relief.

The show goes well, good set, good turnout. People have very nice things to say about the band and I am grateful. The kids who invited us pay us well and some very nice people offer us a place to stay. Life is good, this is what it's all about, "Us against them".

Fuck the sixty-five year old redneck at that state line gas station that treated his wife like a dog. Fuck that truck driver slumped over the porno rack at the truck stop talking out loud in a room full of families about "the hooters on that one!". Fuck the sorority house tramps and the frat house gigolos eyeballing each other like so many cuts of prime beef on the main drag between the club and the house where we stayed. Death to every sad assed, out of control, "life 'aint nothin' but bitches and money", shitfaced, stumbling drunk, construction worker who fancies himself a romantic hero in some Kenny Rogers song.

It's 12:00 a.m. and I'm amongst my own, let's get some sleep.

It's 3:45 a.m. and I have never been so wrong in my entire fucking life. The party at this house will go all night. In the last four hours I've witnessed the disappearance of the select individuals from this town to whom I owe anything. They've either retreated to their homes or padlocked themselves away in protected corners of this madhouse until morning. What remains is the bulk of the local "punk population" doing what they do. 12:00 a.m. to 3:00 a.m. have shown me some asshole catching multiple blowjobs from multiple partners in the only available bathroom, two sixteen year old girls getting loose with some tough guy clown who tried to intimidate our bassist, one kisses him while the other sticks her hands down his pants. This house has provided me with the inspiring gone drunk, the drunk gone drunker, and a large number of the drunker gone driving. Two guys in their twenties have dropped their pants and underwear to two high school girls in the hallway and exclaimed in the height of clever, cute guy sarcasm "Don't you hate when that happens?". These people make those representatives from the planet "Gamble" look like saints.

I've never really considered myself much of a'militant straight edger', the other guys in my band drink. I've been known to babble aimlessly about a beautiful girl, but Jesus...

Fuck "Us against them", fuck punk rock as an excuse to over-embibe in the sickness of the masses. All hail the sweeping hand of the apocalypse, alone but not lonely a mighty man wrapped in black, staring through all and swallowing many, all the subtlety of a well oiled anti-aircraft gun. God get nasty with a trash truck, I'm outa' here.

P.S.-Some local told me to relax, "Dude, it's usually never this mellow."

COLUMNS

That slogan we've all heard that says "ONE IN THREE WOMEN WILL BE RAPED IN THEIR LIFETIME" is BULLSHIT. I've suspected that it was BULLSHIT for a long time and now I've been proven right.

The National Victim Center released a report recently in which they claim that one in eight women is raped in their lifetime. Still not very positive numbers, but quite a difference from one in three. The report found that 683,000 women were raped in 1990, quite a bit more than reported in the FBI crime survey (the theory behind the difference in numbers is that many rapes are not reported). This report was different than most in that all of the persons doing the research were women. Additionally, the women that were interviewed for the study were called back more than once. I think it's fair to say that this study is about as credible as they get.

Another myth the study shatters is that of the creepy pervert hanging around dark street corners waiting to rape some unsuspecting female. This report claims that three out of four women raped are raped by someone they know, in most cases a friend or family member. 29% of these women were raped before they were 11. And, if my notes are right, 61% were raped before they were 18.

Unfortunately, women still have to worry about walking down a dark street at night alone. But it seems to me that a bigger worry is their own fathers or stepfathers, or creeps they date. As far as I'm concerned, that seems a lot more frightening than worrying about derelicts lurking in dark alleys. The National Victim Center agrees with me; a spokesperson is quoted as saying, "We need to let adolescents know it's not so much preventing themselves from strangers." His grammar isn't so great, but you get the point. And my point is, don't believe the bullshit the government dishes out to you like "ONE IN THREE WOMEN IS RAPED IN THEIR LIFETIME", even if it jibes with your precious PC views.

Unfortunately, I was unable to get my column in for the queer issue. I guess I'm on the right side of this issue PCwise, mostly because I don't see what the big problem is with who somebody else fucks. "I don't care if they're gay" say a lot of geniuses, "I just don't want them trying to pick me up." Of course, this statement is almost always made by the kind of goofy looking loser that nobody in their right mind would ever try to pick up.

Then there are the punks who suddenly get all moral about it, like it's basically WRONG for people of the same sex to screw. This would make sense if their high and mighty moral views on homosexuality were consistant with their views on everything else. The truth is that these people are generally amoral scumbags when it comes to anything else. Well, so fucking what. Frankly, I don't have the time to think about boneheads who have so much time on their hands that they actually debate this issue. In fact, I don't even have the time or inclination to continue discussing it in this column.

Far more important is the fact that once again the frontrunners for the office of President of the United States of America are all completely out of touch losers who I wouldn't even stoop to spit on, let alone vote for. You've got George Bush, an all around dingbat who apparently thought that aliens had landed when he was shown a price scanner while buying socks with the commoners. Then there's Bill Clinton, who even though he has been running for President since he was two, still hasn't learned that people are not gonna be impressed by a fat ass Republican in Democrats clothing who can't keep his dick in his pants. Clinton is the consummate politician, a deluded phony whose wimpy plans for healthcare coverage and tax breaks are as transparent as his laughable claim that he tried choking down a joint in college but didn't know how to inhale. This scumbag deserves a public whipping, not the Oval Office. Then there's Ross Perot, a Texas billionaire (which should sound off a billion alarms already) who seems to ride both sides of the political fence effectively, but the most important thing to most people is that he's a rich white man not named Bush or Clinton. With Perot as president, you might have the right to an abortion but you'd be too worn out from spending every day being a part of the Perot Concentration Camp to be interested in fucking.

You might think that this means I won't vote. Wrong, wrong, wrong! Of course I'll vote, because every vote for someone out of the political limelight, like the socialists, or fringe candidates like Zappa, or Don Quixotes like Tom "Billy Jack" Laughlin, sends a message to the Democrats that if they wanna elect a President from their party, they better stop being the business party and start being the party of the people who DON'T VOTE! Some say that within 20 years, the Democratic party will have joined up with the Socialist party. If it happens, they'll be unbeatable. But if the last 200 years are any indication of things to come, it'll be business as usual until we all die slow screaming deaths in the war torn streets of future America while Clinton stuffs his face with German donuts and studies Deutschland politics.

Speaking of the Germans, I've had enough of this shit about how Germans - actually, Europeans in general - are so much more progressive than Americans on social issues. I'm sick of these European dickbags coming for visits to America and letting anyone dumb enough to listen know how much better things are back at home. If things are so much better in Europe, why do these losers save up their fucking francs and pound notes like housewives with Wheaties coupons in order to visit America any chance they get? If Europe is so great, why do all the Europeans dress like Americans and listen to American music? Ask any German band and they'll tell you that shows with American bands are way better attended than those with just German bands. But they'll never admit it, those sleazy Europeans who really just want to be Americans. Half of these blowhards even end up moving here, although not surprisingly, they all seem to be drawn to San Francisco like flies to shit.

Well, I just saw an interesting report on Germany that makes it look more like the intolerant, racist, snobbish country it is, rather than the happy happy hippie commune that the punks seem to think it is.

Germany has a law which states that they must take all political refugees from other countries into their own country. Recently, foreigners have been arriving in droves, sending our fair skinned, rosy cheeked brethren into an uproar. Skinheads are destroying low income housing and beating immigrants to death, while the police and governement turn their backs. Bald headed nazis are running dark skinned people out of town while neighborhoods full of Good Germans cheer them on. A reporter who went undercover with a large fascist group found that although the skinheads are the focal point of the group, they are supported by a hell of a lot of average normal looking people. The general consensus among people on both sides of the fence is that the vast majority of Germans are racist, elitist pigs.

I'm sure some angry German will write me a nasty letter telling me that I've been misinformed and lied to by our evil capitalist media. But Germany's media shows absolutely no interest in reporting these crimes against foreigners. Why should they when the general feeling even among the people in Germany who don't like the idea of burning the homes and breaking the bones of immigrants is that most Germans despise non-Germans and want them out of their country. Hell, at least if something goes down with Nazis in this country, we'll be able to read it in our terrible propaganda rag papers and our horrible fascist government will condemn it.

Oh yeah, there are some protesters in Germany, just like in the U.S., but also like in the U.S., the government and media practically ignore them. Why? Because the average German apparently doesn't give a fuck. So hip hip fucking hooray for the Germans, they're obviously so much more progressive and humanistic than we greedy, materialistic, piggish Americans.

I guess I'll begin this time by (again) trying to clarify some things that certain readers seem to have misunderstood about my attitudes, both nowadays and ten years ago. Perhaps this confusion is best illustrat-

ed in the letter submitted by the so-called "What Happened To Jeff Bale" Committee several issues ago. Although I'm flattered that someone took the trouble to go through my old columns and extract quotes from their original contexts in an effort to highlight what they assumed to be contradictions in my ideas over time, many of these alleged contradictions are more apparent than real, as I shall soon demonstrate. Furthermore, I would be the first to admit that my ideas about certain things have changed. Far from trying to disguise changes in my viewpoints, I have actually gone out of my way to explicate those changes in a series of interviews and columns. I believe that anyone who actually read all those things carefully would be able to clearly trace the evolution of my views about various matters. Moreover, I'm probably one of the few people around here who is unselfconscious (or stupid) enough to publicly admit errors that I've made in the past. I can be accused of many things—hedonism, tactlessness, selfishness, being anti-social, insensitivity, occasional egotism, perhaps even foolishness—but intellectual dishonesty, lack of moral courage, and a failure to engage in self-reflection are certainly not among them.

Let's turn now to the issues raised by the WHTJB Committee. First of all, there is nothing "new" about me liking bands on major labels, or thinking that some of the best bands in the history of rock n'roll are on major labels. Does the Committee honestly believe that in 1977 or 1981 I did **not** like records by the early KINKS, the YARDBIRDS, the VELVET UNDERGROUND, the STOOGES, the SHADOWS OF KNIGHT, COUNT FIVE, the MUSIC MACHINE, the BLUES MAGOOS, the early JEFFERSON AIRPLANE, ALICE COOPER, the SEX PISTOLS, and the early CLASH—to name only a few off the top of my head—simply because they were on major labels? Obviously, I liked those records then as much as I do now. There have always been great bands on major labels, and there always will be (though then as now they constitute drops in a huge bucket of commercialized garbage). From the narrow perspective of a music fan—as opposed to a member of the punk "community"—I have never had any problem with that. Musically speaking, the only problem with signing to a major label is that groups under contract have usually—at least until very recently—been pressured to water down their sound and/or message for commercial reasons. This is of course a real tragedy for bands with an aggressive, heavy sound and/or a subversive social message, which may be something as simple as "ignore parental authorities and have fun". But a number of bands have been able to resist that pressure, and nowadays it is increasingly common for groups on major labels to retain some degree of creative control, if only because the morons who run record labels have finally realized that more records can often be sold if a band's sound and attitude are not watered down.

Does my acknowledgement that there are great bands on major labels, or the fact that I like those bands, mean that I have a favorable view of the music industry or that I am happy when underground bands sign to major labels? Of course not. I fail to see how anyone who has been reading my recent columns could honestly conclude that I have anything but undisguised contempt for, and hostility towards, the music industry and its head honchos (like Bill Graham). Moreover, in principle I still agree with every criticism I ever made of punk bands that were seduced into signing contracts with major labels. There is very little that the Committee quoted from my former essays which I would consider invalid now, and if my main concern these days was to preserve the purity or integrity of the so-called punk scene I'd still be reiterating the same points. The difference is that the whole punk milieu has changed (and, I would argue, degenerated) over time, and in the intervening period the level of my cynicism has correspondingly increased. In 1982 or 1983, it was still possible to delude oneself into thinking that the punk scene represented "a genuine cultural alternative" which had the potential, nay, the duty, to "exert countervailing pressure to help bands preserve their integrity and live up to their (purported) ideals". In retrospect this seems like little more than wishful thinking on my part, although it seemed possible then since I was so immersed on a daily basis in various aspects of the scene that I didn't realize how ineffectual it was in the overall scheme of things, not to mention hyprocritical. To have actually constituted a serious sociocultural alternative, it would have been necessary for more than a handful of punks to really give a damn about what happened to their own scene. As time progressed, however, it became increasingly clear that the vast majority of punks didn't really give two shits about the larger picture. Most were going through a short-lived rebellious phase in their lives, adopting superficially radical views that they never fully accepted or understood, "selling out" at the first available opportunity (assuming that they had that opportunity, which most thankfully did not), and eventually dropping out of the scene altogether due to boredom. Those that remained after the writing was on the wall were the perennial hedonistic rock n'roll burnouts (like me, after a 2-3 year hiatus) and a small but increasingly fanatical and sectarian group of political types with no sense of adventure and humor. These holdouts continue to be joined by successive cohorts of rebellious, frustrated youths, most of whom soon get bored and move on to something else. This then is what remains of the punk "counterculture" which I once had such overinflated hopes for.

In short, the big difference in my attitude nowadays is that I no longer believe that punk **per se** truly represents "an intelligent, self-conscious alternative to crass commercialism", although perhaps a few individuals associated with punk do. Like the earlier beat, mod, and hippie cultures, and, more recently, the underground metal scene, punk has degenerated into yet another insular and restrictive form of subcultural expression which has little or no impact on society at large beyond the realm of fashion. Although I still love good punk music and enjoy going to obnoxio-punk gigs—and expect that I always will—I don't really care much about the petty internal vicissitudes of the punk scene, and have very little interest in the younger kids now getting into punk, who should in any case be allowed to develop their own ideas and exercise their own creative powers. Perhaps more importantly, I am completely at loggerheads with that small but vocal coterie of P.C. authoritarians who are trying to lead those kids by their noserings into some sort of leftist "utopia" where nasty thoughts are outlawed and everybody is compelled to be sensitive and do "good" deeds. (Here I am reminded of the great cartoon in **Anarchy Comics** #3, in which an angry punk rocker is absolutely appalled when he dies and reaches a "paradise" where everyone gets along, eats health food, etc.) Despite the horrible consequences and abject failure of leftist social engineering schemes throughout the world, these people continue to inhabit a mental universe where the U.S., or capitalism, or white males—name your preferred villain—are responsible for almost almost all of the world's social problems and fascism constitutes an ever-present, indeed imminent, danger. (Here I am not suggesting these various forces are not responsible for many social problems or that fascism poses no dangers at all, simply that to focus on these things to the exclusion of all else is absurd and historically unjustified.) It would of course be nice to be able to stimulate newer (and, for that matter, certain older) punks into questioning everything and learning to think for themselves, but I certainly don't have enough influence to accomplish these things (although I am trying to promote unconventional thinking—in relation to punk norms—in my columns, as Mykel Board has been doing for many years) and in any case the punk "thought police" are actively undermining those worthy objectives by heavyhandedly trying to get other punks to follow their particular "line" on the issues via the usual techniques of appealing to liberal guilt, distorting opposing arguments, and affixing perjorative labels on dissenters without justification. Everyone who disagrees with their narrow, self-serving agendas is quickly branded as "reactionary", "right-wing", "fascist", "racist", "sexist", "homophobic", etc., in an effort to stifle serious debate about the issues. Sometimes those who go against the grain are even associated with loathsome figures like Pat Buchanan. After all, it's easier to deal in such fraudulent, emotion-laden currency than engage in real intellectual interchanges, especially when one's arguments are flawed or lacking in substance.

So let me spell it out one more time for everyone, including even the most slow-witted readers. If I was still primarily interested in trying to keep the punk scene uncorrupted by the music business and other reprehensible outside forces, I would be saying the exact same things today that I said almost ten years ago. Fortunately I don't need to, because other people like Sam Schiffman are carrying on that valuable tradition, and I urge anyone concerned about such things to read his perceptive remarks in **MRR** #110. But I've seen far too much hypocrisy among punks to take their political platitudes seriously any more. Although I won't name names in the interests of preserving old friendships, I'll provide one example. When

I think of "political punks" today, I think of assholes like BILLY BRAGG. You know, people who spout out a bunch of P.C. rhetoric about practically everything, then charge $15 when they play gigs at clubs run by total assholes. To me, that is the worst of cultural crimes, inspiring peoples' hopes and then letting them down by betraying them in deeds, if not in words. (Don't misunderstand me, I never actually liked BILLY BRAGG—he's just a convenient example.) I have infinitely more respect for a band whose members honestly acknowledge that they want to make money, get wasted, and fuck a lot of girls. At least that's something believable, and they're not likely to disappoint their fans in this regard if they are successful. Besides, who can blame anyone for not preferring to make money by playing rock n'roll than by loading and unloading boxes at UPS, working at Burger King, of shuffling papers in an office? No one who has been compelled by poverty to work in a long succession of boring, miserable jobs—as, unfortunately, I have—would wish that fate on a dog. Only privileged, upper middle class twirps and/or those lucky few who are actually able to make a living off of the alternative scene could expect others who are not so fortunate to make such long-term sacrifices in order to uphold abstract punk ideals, which have in any case long been compromised.

However, if you are among those people who still believe that the punk scene represents a genuine cultural alternative, or simply a person who 1) doesn't want to have to pay more to see a fave band or 2) can't accept the fact that a fave band is changing, you can still adopt the resistance techniques I advocated back in the early 1980s. You can stop supporting that band in any way, and shift your allegiance to other, seemingly principled groups at an earlier stage in their careers. I adopted that attitude myself for several years. Although this approach probably won't really deter bands on the verge of greater success from allowing themselves to be co-opted, unless of course most of that bands fans adopt the same course of action, at least you don't have to contribute to the process. Just don't hold it against me for not joining you. Since I no longer feel a pressing need to uphold the banner of punk purity, I'll continue to like a band, in my capacity as a music fan, as long as I think their music is good. If they turn into assholes on a personal level, I'll think of them and describe them as assholes—but I'll still listen to their music. (Let's face it, if I forced myself to stop liking the music of every band whose members were assholes, I'd have to get rid of half of my record collection.) Nevertheless, unless one is consciously trying to discourage bands from selling out for moral or political reasons, there is something a little pathetic about trying to prevent bands from changing over time, as one of the Bay Area's pseudo-alternative rock journalists named Gina Arnold recently pointed out. Although she is among that legion of smug, deluded rock columnists with perfectly mainstream college radio tastes who imagines herself to be on the cutting edge of underground music, she is a very fine writer who understands the transformative power of rock n'roll and at least occasionally comes up with genuine insights, which is more than can be said for most of her peers. Her thoughts on this matter, not coincidentally in connection with NIRVANA, deserve to be quoted in full: "I can't think of one single bad thing about [the fact that NIRVANA just reached #1 on the record sales charts]; not one. With Nirvana on it, radio sounds better, MTV looks better, and everyone who hears 'Smells Like Teen Spirit' is a better person, however infinitesimally, for having done so [a little hyperbole there]...As for those who've expressed fears that success will change Nirvana [as in fact I did, rightly or wrongly, in MRR #103], what they don't seem to be taking into account is the way that failure and indifference change people too. People change and bands change no matter what; you can't stop them from doing so just by wishing them ill-luck"—nor, it should be added, by refusing to support them in tangible ways.

However, some of my views, or at least emphases, have changed over time. For example, my earlier claim that "both form and content" are important. This is certainly true if one is actively engaged in trying to change the world, or at least in an effort to keep punks from becoming complete morons, as I once was, and naturally I still prefer it when bands say something intelligent rather than something truly moronic (as opposed to something superficially retarded but in reality clever and funny, like the ANGRY SAMOANS and their ilk have always done). And by intelligent, I don't necessarily mean something that I agree with (contrary to Tim's spurious claim in MRR #100), but rather something that reveals a certain amount of thoughtfulness and insight, regardless of the content. Furthermore, in contrast to Tim, I don't think that the signing of alternative bands like NIRVANA and L7 to major labels will have serious negative effects on the underground scene. In the late 1970s and early 1980s, mindful of what had happened to the San Francisco scene in the 1960s, I was very concerned about the impact of such a development on the vulnerable punk scene. But there is a huge difference between the situation then and now, because today an extensive alternative network exists throughout the world which distributes and sells independent punk releases. This infrastructure has recently been weakened by the unscrupulous decisions made by some of the larger distributors, but it is more extensive than ever on the lower levels. Every week dozens of new 45s are released, so many that it is now utterly impossible to listen to or purchase them all. (Nowadays, in this awful CD era, the really big problem is the severe decline in the level of vinyl production, which may eventually make it impossible to even make records, independent or otherwise.) And for every band that sells out, ten new underground bands will take their place. As far as I can see, the only real difference is that now the most successful bands (i.e., those that get signed) will be making money as they decline, whereas earlier they would have remained poor and disillusioned as they got worse. After all, very few bands produce more than one good album, and most can't even manage that. Thus the only sensible thing for music fans to do is continually seek out exciting new bands. That's what I've always done, and what I always will do. But I also appreciate being able to hear NIRVANA on the radio and see SUICIDAL TENDENCIES on MTV. It sure beats being restricted to fare like MADONNA, WINGER, and MICHAEL JACKSON. Only time will tell whether Tim's dire predictions or my relative lack of concern about the signings of some bigger "punk" bands turns out to be more justified, but either way MRR will undoubtedly keep the issue in the forefront of its readers' consciousnesses.

DIS-INTEGRATION IN L.A.

On Thursday morning, the second day of the Rodney King rebellion, I sat huddled in my tiny Koreatown apartment, safely watching the uprising on my TV like it was some big-budget disaster movie. But by afternoon the scene had changed. I began to recognize some of the places being burned and looted as the anger spilled out of South Central L.A. and into my own neighborhood. I no longer needed a TV; from my apartment I could see the fires coming closer. Panic swept over me and I had to fight the urge to flee the city for the "safe" suburbs as automatic weapons fire erupted from Korean merchants protecting their stores. Suddenly, the problems of the underclass were my problems.

The revolt after the Rodney King beating verdict should have come as no surprise to anyone who lives in Los Angeles and is really in touch with the rhythms of the city. If the economic depression was hurting the middle class, you can imagine the pain of the dirt poor and subminimum wagers. Destitution was everywhere, not just in the black neighborhoods. The unskilled unemployed stood on street corners, not even daring to dream of better days, while immigrants who still had hope waited by the hundreds at paint and building supply stores trying to get picked up as laborers for a few bucks a day. Panhandlers hanging out at liquor stores were growing more numerous and more surly. Parts of downtown L.A. looked like the setting of a science fiction movie about the end of the world, with crowds of homeless swarming like hungry locusts over the garbage-strewn streets and sidewalks, living in cardboard boxes or lean-tos built from the debris of decaying buildings, while buzzards circled overhead. The scent of anger and resentment mixed with urine hung in the smoggy air. Even the pigeons looked down and out: scruffy, sick and balding.

The Rodney King verdict was not the cause of the rebellion that followed - it was just the trigger. The cause was poverty. Poverty breeds despair, and despair leads to violence. The despair was there before the revolt (so was the violence), and it is still there, only more so. The burning and looting

simply made it visible to the outside world for a few days. The rebellion was a death spasm, a brief acceleration in the continuing disintegration of a city, of a society.

But no one understood, or so it seemed. President Bush, Govenor Wilson, Mayor Bradley and Police Chief Gates all declared the need for more force and more police, blaming it all on "thugs," a "criminal element" and "mob brutality." "Tragic," whined the media moguls from behind the walls of their Beverly Hills castles. "Why all this senseless violence?"

On the Saturday after the rebellion the Koreans held a huge, spontaneous peace march down my street. Many of the signs called for justice, which could have meant criminal justice for Rodney King as well as social justice for blacks. But the Koreans also felt they were victims in all this, since many of their businesses that they worked hard to make successful were torched. Outside of South Central L.A., Koreatown was the hardest hit by looting and arson, the result of long-standing animosity between the Black and Asian communities. What the Korean community must understand is the same thing that more prosperous communities everywhere must understand - they will not be safe until they share some of their prosperity with their neighbors. Because, as the slogan says, there will be no justice for anyone until there is justice for everyone.

The policies so much in vogue now - free enterprise, laissez faire capitalism, deregulation, cutting of government programs in favor of volunteerism or corporate charity - while producing more wealth for the wealthy, are razing the cities. More money needs to be spent on education not less. Job training programs must be increased - not cut. Minority-owned businesses must have access to loans, instead of being red-lined by the banks. None of these programs are handouts that will lead to "welfare dependency." Access to quality education, adult job training and affordable business loans will create jobs and skilled workers in the inner cities, giving people pride, self-esteem, and most importantly, hope.

All this, of course, would mean higher taxes for the rich and middle class, so it probably won't happen, at least not on the scale it needs to. But if Americans think they can remain aloof from the problems of the poor, they're wrong. Just ask the Koreans. Suburbanites beware: people in the clties are pissed. And they have guns. They have Molotov cocktails. They have cars. They may be coming to your town soon.

OH HELL, OH SMELL, IT'S KATY ODELL !!!

I am a racist person. I admit it and I hate it. When I say that I am racist, I mean that I make judgments of people based on their color. When I walk down the street in my neighborhood in Oakland, I cringe every time I see a black man approaching. That is because in past experience black men have harassed me, attacked me, and generally scared the shit out of me. Racism is usually born out of fear; fear that these unfamiliar folks are going to "take over" our neighborhoods, marry our daughters, or maybe just smell different than we are accustomed to. So, every time I see a black man and cringe, or cross the street, or surreptitiously feel for the reassuring bulk of my gun, I am making a judgment of someone I don't even know based on their apparent race. I am being racist.

I wasn't always so afraid - that came about after living in downtown Cincinnati for over a year. Prior to that, I'd grown up in a rural Ohio small town that was completely devoid of any ethnic groups other than white. I never came in contact with blacks at school or in our community, and I had been taught that racism was a bad thing that went on in the South. I considered myself completely non-racist.

Then, when I was in high school, I began to go outside of our community with friends on excursions to shopping malls, all-ages nightclubs, and other places where teens hang out. It occurred to me that although there were groups of young blacks at our favorite mall, we never interacted with them. We generally went to scope out and meet guys, but we totally ignored blacks. I knew I was doing it, but did I go out of my way to meet and get to know any of them? No way! In fact, I felt uncomfortable and embarrassed every time I did come in contact with blacks - I felt guilty, somehow, and they all seemed to be from a different world. I just avoided them all the more.

After a brief stint at a mostly white state university, I went to live by myself in the financial district of Cincinnati. I wrote about my experiences with violence in a previous column, but didn't mention that these always involved black men. The truth is, I was surprised by the vehemence with which the blacks in Cincinnati made their anger known. I'd always been racist in a passive manner, and now I was being exposed to vitriolic overt racism at the hands of blacks. I got to the point where I was afraid to go outside, and I felt terror whenever I was approached by a black man. At the same time, I was becoming more racist at my job as a waitress. I didn't like to wait of tables of blacks, since they were usually poor tippers and they often seemed to give me a hard time on account of my being white. This may have been because they could sense my racism, or were so accustomed to racist service that they simply anticipated it. The reverse racism always seemed to surprise me. I can remember my reaction to this treatment being something to the effect of "Who do they think they are giving *me* a hard time?"

All of this was unconscious - sort of involuntary - and when I became aware of it, I knew that it was wrong. When I finally left to live in State College, Pennsylvania, I was relieved to be somewhere where overt racism, at least, was not a problem. I looked forward to "deprogramming" myself and I tried to honestly examine my views toward black people.

I'm back in an urban setting again, and once again my neighborhood is mostly black, but I'm a little more at ease. I still try to examine myself closely, and I am as honest with myself as I can stand.

I'm still racist - I still make judgments of people based on fear and stereotypical expectations. Because of this, the riots following the Rodney King verdict had a deep, personal effect on me. I was extremely upset all week, and I guess I felt as if I am at least a little responsible for the conditions that allowed such a disgusting thing to happen as a black man being beaten brutally by four police officers. Racism in it's worse form in no way resembles southern rednecks in white sheets or Jim Crow segregation. It's the insidious, unconscious prejudices in the minds of liberal, progressive whites that do the most damage. As long as we're afraid of one another, we're going to avoid dealing with one another. It's easy to say you're not racist when you're living in a comfortable all-white neighborhood. If that's the case and you tell me "I'm not racist" I'm not going to believe you. I honestly don't see how anyone can be immune to prejudices, and if you're not interacting with ethnic "minorities", how do you even *know* how you feel about them?

People get angry when I say that I'm racist. They jump all over my shit, and tell me that I'm a fucked-up, bad person. I don't care. I know that I'm doing all I can to examine and deal with the racism ingrained in my consciousness. I know that I'm being more honest with myself than my critics could stand to be with themselves.

The violence in LA and other cities after the verdict was announced was upsetting and discouraging for me. It was enough to make me cast up my hands in despair and throw in the towel. Luckily, a rather ignorant and apathetic co-worker of mine snapped me out of it. We were watching news footage from LA and she rolled her eyes in annoyance. "Oh, fuck it. What can you do? People are never going to change." I got angry and said "Well, *I'm* going to change!"

[Here's a recap of the story till now. She tells me she's gonna stay for a week. She's my birthday present, she says. At first it's fun. We laugh and fuck and enjoy each other's adventures. She tells me how she made Henry Rollins change his phone number. (She left half hour messages on his answering machine.) I tell her how I made Lydia Lunch stick her tongue out at me. (My personality.) Nookie with a fun smart girl, what more could I ask for? She does scare me a bit, though, by often mentioning that she's got a gun. Still, it's heaven— for awhile.

Then things happen. Six times, either

"AMTRAK fucks up her reservation," or the guy she's leaving to meet "gets sick." She said she'd stay a week. A month passes. I get mad. Then she starts stumbling. She tells me she's a junkie. She smashes up my apartment. She taunts me. I bash my head against a door. She smashes a mirror. She comes out of my bathroom with blood on her t-shirt. I suspect her shooting up. I'm wrong. Instead, she's taken a razor blade to the inside of her arm and cut through the skin.]

"You weren't supposed to see that." She tells me.

I can't find anything but an old rag hanging over the shower rod. I grab the rag and wrap it around her dripping arm.

"You piece of shit. You worthless scum." I yell, applying pressure up and down her arm to try to stop the bleeding. "I hate you more than I've hated anyone in my life. Go head kill yourself. Just do it somewhere else!"

I want to fist-flatten her nose. I shake with anger. I don't hit her. I move the bandage to soak up more blood. The blood only dribbles now. It looks as if she tried to carve letters, maybe a sentence into her arm. I don't try to read it.

I reach for the septic. That's the stuff you put on a shaving nick. It stops the bleeding. It's all I have.

"You fucking sleazeball," I tell her, stretching out her arm and rubbing the septic on it. "You make me nauseous. I want to puke just being in the same room with you."

She leans back and shakes her head.

"You weren't supposed to see it. You weren't supposed to see it." She says, rocking like a praying Jew. "I didn't do it for you. I did it for me. You weren't supposed to see it."

"When this stops, get out!" I yell. "You're going to get out or I'll call the cops. I can't take any more."

"Why? Why?" She asks. "Just for two days? You write about drugs. You say you hate the twelve steppers. Now you can't take it. Please let me stay."

The wounds still ooze, but more slowly now. I wrap her arm in the rag again and press.

"I just wanted to see what it felt like," she says. "I didn't want to kill myself. I have a gun. If I wanted to kill myself, I'd just put it in my mouth and pull the trigger."

"You little shitbag." I yell, "You're leaving."

She begins to cry again. "You can't throw me out, now. It's the middle of the night. I'll leave tomorrow, I promise."

I call a cheap hotel. Make reservations for the next day. I let her stay the night. She sleeps on the couch. It's Friday. The bus leaves Sunday. Monday, I go to New Orleans.

I take a couple VIVERIN— caffeine pills. I've got to stay awake in case she tries something else. She has a gun. I set a chair next to the couch and watch her lie there.

At 4:30 in the morning she gets up. She has to piss, she tells me. I follow her.

I pick the bloody razor out of the garbage. Raw skin curls like wood shavings between the twin blades. I put it in my pocket. Then I sit on the tub.

"Please," she says, "I won't do anything. I can't piss in front of you. Please go out."

I refuse.

She pushes me. I leave. She closes the door. Pressing my ear against that door, I hear the medicine cabinet open. You don't need a medicine cabinet to piss. She's looking for another razor. There's silence, then the rustle of cloth.

I turn the knob and slam my shoulder against the door. Her head is on the other side. Already weak from blood loss, the force against her head sends her crashing to the floor. She lies between the toilet and the wall— not moving.

I walk over to her. I put my hand on her cheek to see if she's dead. She's warm. Still alive. I pull off her coat to check for fresh blood. There's no fresh blood.

"This time you've done it some place I won't look," I tell the still-not-moving body on the floor.

I lift her shirt. Nothing. I unzip her pants and pull them down. She vaguely moves a hand to protect her modesty. I win. But there is no blood.

She staggers to her feet, resting her head between her hands.

"I think you've given me a concussion." She says.

"Good!" I answer.

Still tipsy, she sits on top of the closed toilet. There's a razor on the floor. She must've been lying on it.

"You bitch!" I yell again. "Once isn't enough! Damn you, why don't you go someplace else to finish the job."

I look at the razor. There's no blade in it.

She tries to stand, rocks back and forth, then falls to the floor. I grab her uncut arm to lift her to her feet. I drag her out of the bathroom and fling her onto the couch. She's still holding her head.

"I have to go to the hospital." She says. "You've gave me a concussion." Then she collapses. Her chin rests against her chest. Her neck twists at an odd angle.

I stare out the lone window over the couch. She doesn't move as the sun comes up. When the Broadway noise creeps in, she shifts her position, pulling extra covers over herself.

"Is it cold in here?" she asks.

"Not especially." I tell her.

"I think I'm getting sick." she says and pulls the covers completely over her head.

"I don't give a shit." I say. "You're going to the hotel tonight. I've got to leave tomorrow and I don't want to deal with you."

"You don't know how bad it is." She says. "It's a sickness like you've never had. You shake and shit and there's nothing you can do. It's the worst torture you can imagine."

"Fuck you." I answer. "You brought enough for two weeks. You stayed four. You deserve it."

"I stayed for you." she said. "I love you."

I fought the urge to push her teeth through her lip with my fist.

"You love me enough to make me smash my head against a door? You love me enough to cut yourself up in my bathroom? You love me enough to destroy my apartment?" I shake with rage like she shakes from the junkie cold. "Love is the most disgusting emotion in the world. People kill and die for it. They make themselves lower than worms for it. Love is more evil than jealousy, hate, fear, revenge. Get out!"

She sits up, still keeping the blankets tightly wrapped around her.

"Get up!" I yell at her. "We're going to the hotel."

"No!" she screams, "Please let me stay. How could you be so cruel?"

I dial 911.

"Police," says the woman on the other end of the line, "Where's the emergency?" I give her my address. "And what's the problem?"

"I've had a guest," I tell her, "and she has some mental problems. She's already injured herself. She refuses to leave."

"Is this a girlfriend?" asks the voice, as if she's heard this a hundred times before.

CLICK! The body on the bed had risen to place a finger on the phone to disconnect it.

"How could you be so cruel?" she asks again. "Do you know what would happen if the police came? They'd make me go through this in a little cell. They'd take one look at the scars on my arms and put me away and never let me out again. Please, I'll leave tomorrow. My father will come and get me. I'm sure he will."

"The cops are coming." I tell her. "Do you want to leave for the hotel now?"

Shaking with the cold and the start of drug sickness, she rolls out of bed. I grab her huge bag and heave it out the apartment door.

"Now." I tell her.

I reach for the keys to my door. There's a set missing.

"Where are the keys?" I yell at her, "Give me the fucking keys."

She denies having them. She says I must have lost them. We don't have much time before the cops come, so we leave.

"I'm changing the locks," I tell her, "You stole my fucking keys."

She still denies it. "Go head, change the locks," she says. "You'll feel pretty stupid when you find those keys."

We leave.

At the cheap hotel, the guy behind the glass shakes his head. "No," he says, "she can't stay here. She's too fucked up."

She doesn't talk, but stands in the hall with her arms folded. She stares at the floor.

"Please," I beg, "I'll pay in advance."

"No." He says, "now get out of here."

Eventually, we find someplace. It's expensive. More than a hundred a night. I take the last of my cash machine money and give it to the clerk.

"This is for tonight." I tell him. "She'll be gone tomorrow."

We take the elevator up to her room. I put her bag on the floor.

"Good luck," I say and walk out the door.

"Wait," she says, "Please, stay with me just five minutes. That's all."

I walk over to the bed. I put my arm around her. She sits very quietly. Soon, I get up to leave. She pulls at my jacket.

"Please don't go." She says, "I'll kill

myself if you leave."

I stand and walk out the door. She follows me, yelling in the hallway, shouting my name. She begs me to stay the night. In front of the elevator, I turn to her.

"I have to go." I tell her.

"Please come back." She says. "Just for a minute."

I walk back to her room. Once inside, I immediately turn and run. She's on the eighth floor. I run down the stairs. She's behind me. I jump a flight. Race down the rest. I hear her calling me. Then I hear a shout and a rumble, as she misses a step and her body thumps down from one flight to the next. I keep running.

Somehow, I find myself in the kitchen. I ask directions out. The cook's suspicious. He tells me to wait. I see an emergency exit before he can return with the house detective. I'm outside and free, I think.

Back in my apartment, I'm breathless from the run. I go sit on the couch. Metal glints under my desk. It's the extra set of keys.

What a jerk I am. Why can't I trust her? Why do I always have to see the worst? Really, is she that bad? Why am I so cruel?

I'm hot. I shiver. I picture her in her hotel room. She's leaning up against the wall. Searching through her bag. Her hands shake. She pulls out the gun and one by one loads the chamber.

"I'll teach him," she says and laughs. "That's how he answers *my* love."

She puts the barrel of the gun in her mouth. She squeezes her eyes shut and pulls the trigger. The back of her head comes off and splatters against the wall. Someone screams. My name is on the hotel bill.

I pick up the phone. I call 1-800-FLOWERS. "I want a fifty dollar bouquet sent to this hotel." I tell whoever answers. "Can you deliver tonight?"

"Sure," answers the voice, "but it'll cost you extra."

"Anything," I say.

"And the card?" asks the voice, "what should the card say?"

I know what she wants to hear. I know what'll keep the gun out of her mouth. "I love you." I say into the phone.

Then I call the hotel.

She's still alive. Her voice is faint on the phone. She sounds sick. I ask how she's feeling. She says better. She tells me she fell down the stairs and then forgot what room she was in. She says the guy at the desk showed her back. She's settled now. She talked to her father and he would come tomorrow and pick her up. He knows the story. He'll take care of her.

I tell her I'm sorry things happened this way. After she dries out a bit... after we have a period apart... with no contact... then we can be friends again. Right now, I need some space, some time to sort things out. We both need to be alone.

We talk a bit more. The flowers come. She's happy. I feel better, too. I go to sleep. Her father will come the next day. She'll leave, and everything will be all right. I give her my phone number in New Orleans. I tell her to call me from her father's house in L.A. Just to check in. She says she will.

The next day I'm packed and ready to leave. I move my bags out the door and go to lock up. I decide to take the spare keys and leave my regular set at home. I pick them up. There's a key missing. The one to the apartment lock. It's not on the ring.

The bitch— she got me. I run back inside and write notes to each of my neighbors. I tell them I'm afraid she'll come back. She'll have the key to my apartment, but she won't be able to get in. I usually only lock one lock, but now I lock both. She only has one key. I tell my neighbors not to let her in. I tell them to call the cops if there's trouble. I give them my number in New Orleans. It's for emergencies, I explain.

Then I leave for the airport.

I'm in New Orleans about twelve hours before she calls. I'm staying with a friend. She calls at 3AM. Her father isn't coming, she tells me. They're kicking her out of the hotel. Where should she go? How can I be so cruel?

I give her the name of another hotel, then hang up. The next call is from my neighbors. She's in the hall. Camped in front of my door. She's begging them to let her into my apartment.

"Just ask him," she says about me, "He'll tell you it's all right."

They ask. I tell them to call the police.

A few minutes later, she calls. How could I be so cruel? Don't I know what she's going through? Don't I know the pain of withdrawal? She's doing it for me. She's suffering the pain of a thousand knives for me. I won't even give her a place to do it in.

I ask her about her father. She tells me he's coming, any day now. He just has to get the money together to fetch her. It costs a thousand dollars, she says. She'll leave right away. Tomorrow.

I hang up. Turn on the answering machine. Don't take anymore messages. Let the tape fill up. Erase it without listening.

Day's pass. She keeps calling. She says her father put her up in another hotel. They're taking care of her. She'll leave soon. She asked her former lover to come take her to LA, she says. She calls again— and again.

She calls to say where she is. She calls to ask directions to Western Union. She calls to ask how to get to the bus station, as if she were really leaving.

Her previous lover calls. I don't recognize the voice on the machine, but it identifies itself.

"I just want you to know, Mykel," says the voice, "that she called me to stay with her *until you got back*. She wasn't planning to go anywhere. She just wanted company while you were gone."

It's been 48 hours since I've heard from her. She'll be in the city when I get back. Waiting. Curled up on the front porch or sleeping on the roof. She'll be there.

She kicked drugs for me. She went through that pain for me. I owe her something. I owe her care; love. She'll be there.

The next morning, she calls again. This time I talk to her. "Someone'll give me $1500 to stay in New York." She tells me. "Would it be ok with you? I'd just have to live with you until I can find a new place. OK?"

"No NO NO NO!!!!" I scream. My fear and anger melts the phone in my hand. "Away! I don't want to hear from you again unless you're at least 1000 miles away. Leave! Go! Get out!"

I hear her lip quiver. "Alright Mykel, I won't call again until I'm in California."

"Great!" I say and hang up. Ten minutes later, the phone rings.

My friend tells her I won't speak to her. She calls again in the morning. Then again. My friend lies that I already left for the plane. I know she'll be waiting on my door step when I get home. It's not gonna be very nice.

Back at home, the answering machine tape is filled. I remember the story about Henry Rollins. I listen to the tape. She's gone. She's in L.A., she says.

The phone doesn't ring for three days— at least not with a message from her. Then the calls start.

Long rambling calls. Love-filled called. Hate-filled calls. Malicious. Innocent. Calls for information.

The phone company wants forty eight dollars to change my number. Plus two dollars a month to keep it unlisted. I'll stick it out.

The calls are down to once a week, now. The last one asked for the price of an Alice Cooper record. I didn't listen to the rest of the message. I never answer the phone. I don't tremble so much when it rings, though. Not like when I hear someone at the door.

ENDNOTES:

—> I've already ranted against GLAAD, a homo "anti-defamation" group. They want to censor those they think are anti-homo. BUT, unlike the Jewish Anti-Defamation league, these guys point up the good stuff. They try to defend it against the censors.

We should applaud this part of their activities. Here're some examples: TOYOTA took out ads in an Australian homo magazine showing two guys (as a couple) and a Toyota. The caption "The Family Car." The pro-censorship AMERICAN FAMILY ASSOCIATION flipped. They started a letter writing campaign against Toyota. (Evidently, the car-maker also sponsors U.S. TV shows with homo characters.) GLAAD is encouraging a campaign in support of Toyota. Good idea. You can write to: Mr. Y. Togo, President, Toyota Motor Sales, PO Box 2991, Torrance CA 90509. Tell him you think it's great that he's supporting all kinds of vehicular orientations.

Also on the "queers as ...er...normal people" front, a Marvel Comics character, NORTHSTAR, has come out of the closet. A homo superhero! (This time you can congratulate Terry Steward, President, Marvel Comics, 387 Park Ave. S., NYC 10016) I think DC will take longer though. I can't wait for Superman to finally take Jimmy Olsen to the back room at The Stud.

—> April Fools repercussions still come in. It's amazing how many folks fell for it. My column the month before was about being a sucker. Again, I'm right. To compound it, I get Ace Backwords last *Twisted Image* (1630 University Ave (#26), Berkeley, CA 94701.) In it, is a letter from a woman who says she gave $150 to my defense fund. I stole the money and destroyed her faith in punk rock, she writes. The letter is obviously a fake, but I'm pissed as a tongue-tied feminist. Why did Ace print it without checking with me first? I may be an asshole, but I'm no thief! I

call the guy. Sent him a telegram. Call his friends, my friends, everyone. I feel like Richard Gere trying to disprove the gerbil story. Then I find out. April Fools! The issue of *T.I.* Ace sent to me, was a fake. Ace, himself, made up the letter and the fake issue as an April Fools prank. *I* was the sucker. Moral: Don't believe what you read. Check. Check. Check. Don't take *anyone's* word for it. We're all suckers.

—> Though I usually just sell 'em to RECONSTRUCTION or their friends at VENUS, major labels still send me stuff. In the latest pile of Euro-synth and Nirvana-clones came a cassette of the new LP by ANDREW DICE CLAY. I know the guy caused a lot of trouble, but most of it happened while I was in Japan. Since trouble-making is usually a good sign, I put on the tape. It was funny—and it hit.

This guy isn't as dumb as his audience—or the people who hate him. In lots of ways, he's like Archie Bunker, a parody of bigotry. Of course, folks don't realize it and take the character for the person. But if you listen, you'll hear almost feminist phrases come out of him. The stupidity and cruel carelessness of guys in bed... the conniving and superficiality of marriage. The list goes on. The guy's no Lenny Bruce, but he's not evil... And sometimes he's funny.

—> Speaking of funny. Thanks girls! I've been getting more letters from girls who jerk off in strange places. Among my favorites is a girl who spied another girl in science class. This other girl had hidden a testtube—in an extremely convenient location. I just hope it didn't break.

—> Finally, I want to teach you a bit abut Japanese culture. There's this poetry form called *renga*. It's kind of like a co-op haiku. One person writes a verse and mails it to another. They write a reply verse and mail it back. Sometimes more than two people participate. Well, I think we can do it with a song. I want ARTLESS to record the world's first co-op song. It's called "Love Canal." It's about that polluted area where they had to evacuate everyone, but there are lots of double entendres. Actually I don't know what there are yet, because the song hasn't been written. Here's the first verse:

It may be polluted,
all dingy and black
It may even smell funny,
But I gotta crack attack
It's love canal, love canal
I wanna be up your love canal

OK, it's not very good, but you get the idea. Send in a verse or two and I'll put the best of 'em together to make a renga-song. As usual, you can write me at PO Box 137, Prince St. Sta., New York NY 10012.

Ran into my old pal Spike Anarkie the other day. Actually, it was more like he ran into me, on his skateboard, of all things. See, Spike hasn't been seen on a skateboard since way back in the mid-80s on account of how the wind messes up his mohawk.

"Dude," I said, "what's up with this sudden display of athleticism? I thought you never did anything more strenuous than lift a 40-ouncer to your lips and then maybe if you were feeling especially energetic, break the bottle in the street, as long as the street wasn't too far away."

"Shut up, Livermore," he growled, "the trouble is, you just don't understand what it really is to be punk, so all you can do is make sarcastic remarks and cut down people who are really trying to do something."

"Something like what?" I asked.

"Like destroying this fucking society, for one thing."

(Please note: Spike is so punk that he actually speaks in misspelled words, but I have corrected his spelling because my computer gets upset when I use Spike-spell words, and besides, I'm not punk enough to fully master Spike's art of misspelling. But even though these may not look like Spike's words, he really did say everything that I repeat here. Honest, would I make something like that up?

"Yeah, Spike," I answered, "I've noticed society shaking in its wingtips everytime the three or four members of your united crusty punx movement poke their heads out of the cellar."

"What you don't understand, Livermore," he said, drawing himself to his full five feet and some inches, "is that we're bringing back the original spirit of punk, stronger than ever. We're sick of you wimpy, melody-singing smart punx destroying everything we've created."

"That's cool, Spike," I said. Being in an unusually good mood that day, I figured it couldn't hurt to be friendly. Besides, who knew, maybe Spike and his friends were finally getting themselves together to do something constructive. "So what are you going to do to bring back the original spirit of punk?"

"Hey, check it out, I'm riding my skateboard again. First time since '86. And me and Chuckie Chaos are starting a fanzine."

"Wow, that is a change, Spike. Especially considering that you used to say reading and writing were just tools that society uses to fuck with punks' heads. So what's your fanzine going to be about?"

"It's called *Fux U Up*, and it's going to be sort of like *Absolutely Zippo*, only punk."

"But Spike, I thought *Zippo* was the ultimate punk zine."

"Shows how much you know, Livermore. *Zippo* is total poseur shit. That fukr Robert Eggplant pretends he can't spell or write or anything, but you know what I found out? He goes to fuckin' college!"

"That's true, Spike, but lots of punks go to college. Why, even Tim Yohannan is a college graduate."

"See, it's just like I was saying. That's what's wrong with the scene. All these overeducated fux trying to turn punk into some cheesy junior-sized version of society. The only college you'll ever catch me in is the Punk Rock School of Hard Fuckin' Knox."

"Well, I must say that I admire your tenacity, Spike, and I'll be looking forward to seeing your new zine..."

"Yeah, well you probably won't be seein' it, because we're only printing like ten copies, and it's only going to be distributed in the scene."

"Oh, of course, I understand. And I suppose you're going to print each copy by hand because you don't want to use society's xerox machines?"

"Yeah, you got it about right, Livermore, except we're thinking of building our own punk xerox machine."

"Really, Spike? That would be quite an accomplishment. I mean, I wouldn't have the slightest idea how to build a xerox machine. How do you plan to go about it?"

"Well, it's like we go dumpster diving every day behind electronics stores and we've already got this big pile of wires and knobs and shit. Hey, how hard can it be to make a xerox machine? Those society fux do it all the time; are you saying they're smarter than punx?"

I had to admit Spike had me there. Even as wuss and retro as I can get at times, you won't get me to admit that society is smarter than the punx. But it seemed like something was wrong with his logic. I mean, punks use society's recording studios and society's record pressing plants and society's record stores and society's post offices to get their rad punk messages out, don't they? When punk stuff gets delivered to my house, it's brought by a person wearing a uniform belonging to the government, not the United States Punk Office.

So I had to wonder if Spike really expects that punks can and should do everything better than society can. Like for instance when I started typing this column, the computer was acting kind of weird (I don't know if it's just a coincidence, but it always does when I write about Spike). I wondered if I should call a computer repairmyn or if I should just apply punk therapy to it, i.e., smash it upside the modem with an upended forty-ouncer.

But after I got finished wondering about that (and the computer started acting normal again) I got to thinking about the wave of punk nostalgia that seems to be sweeping through the East Bay. Just when hundreds of kids are showing up here from all over the country and a dozen new bands popping up every week, we have the old scene veterans who are stressed about turning twenty trying to bring back the good old days of the late 80s.

So I guess this issue of MRR is trying to redress that situation somewhat by featuring ten brand new bands from the Bay Area, to show that the scene keeps on turning and we keep on not learning, to paraphrase the words of a fellow columnist and punk rock personality. Yet as much as I extend my best wishes to the new crew and hope their efforts bear fruit, or are fruity, or something, I have to recognize that it gets continuously more difficult to create anything original when you're operating in the shadow of a scene that's very nearly gotten too big for its own britches.

When you can't use anything resembling a ska beat without someone muttering "Op Ivy" or sing catchy pop-punk love songs without getting lumped in with Green Day,

it gets harder and harder to define your own image and more and more tempting to follow pre-determined formats. Success creates new opportunities, but it also imposes ever-increasing limitations on how you can use those opportunities.

This is an ongoing problem in the development of culture, and it's one that usually gets resolved by having some sort of revolutionary shakeup every couple of decades. That was what '77 punk was about, and so was the sudden explosion of rock and roll in the 1950s that stood the world of pop music on its ear for a while, until the ever-adaptable moguls of the mass media realized that no matter how weird this shit sounded, it could still be marketed.

But while 50s rock and roll represented a great leap forward, the same way that the synthesis of jazz and blues did in the 1920s, '77 punk was essentially a reaction. It wasn't anything all that new; it was just going back to basics, along with a healthy dose of bizarro-culture (for non-*Superman* readers, in bizarro-land, everything is a backwards or sideways version of the "normal" world, like Superman gargles with kryptonite mouthwash and says "fuck your mother" when he means "have a nice day") that mocked and ridiculed the by-then tasteless excesses of the hippie love generation.

And that seems like how a lot of today's punks, especially the newer ones, are reacting to the increasing popularity of punk, by retreating into the past, by trying to be more punk than ever, even if their idea of punk is only a dimly recalled version of an ancient legend filtered through several generations of badly copied fanzines and records played so many times that the needle has worn through to the other side. Frankly, I don't envy someone just starting out to be a punk today, because it's such well-worn territory, sort of like a wilderness area that's been under the care of a logging and mining corporation, that I have a hard time imagining how you're going to find anything meaningful or new there.

Still, I can't blame you for trying; after all, I still am, and I should be old enough to know better. It's just so frustrating sometimes to see that, as Mr. Dylan, who I haven't quoted in quite a while, said: "There's no success like failure, and failure's no success at all." I didn't understand that when I first heard it around 1965, and I'm not sure I do now, but I think it has something to do with the idea that by the time your dreams come true they start to take on some of the aspects of nightmares, and yet if you seek to avoid that unpleasantness by doing everything you can to avoid having your dreams come true, their constant falseness will kill you just as dead.

I wrote about this paradox some three or four years ago, putting it in terms of Shakespeare's "To be or not to be" dilemma, and concluded that though every attempt at order only breeds a commensurate amount of chaos, to consciously attempt to produce chaos is even more self-defeating, because it's our nature to create and to grow and to organize things, just like it's the nature of a plant to pop its head out of the ground, spend all spring and summer sucking up resources from the ground and getting baked in the sun in order to produce this fantastically intricate and beautiful flower and seed pod that will then get swept up into some corporate farmer's harvesting combine, shot full of preservatives and baked into a twinkie, left to molder on a supermarket shelf for a while, and end up in the bowel movement of some grotesquely overstuffed yuppie brat or in the dumpster behind the day-old baked goods store.

Where it will be no doubt discovered by a dumpster-diving neo-punk and recycled into his or her own personal chaos and the process goes on. I could say the same thing about what will ultimately happen to these laboriously ordered thoughts. But what choice do I have; what else do I do with them? Put them up Spike Anarkie's butt? Probably.

I CURRENTLY FUCKED.

Sam McPheeters

So, how did you like your European tour?" I didn't, I tell whoever the person happens to be, probably the 87th today who's asked me this silly question. Eyes widen a bit. What about the shows? The sights? The food? Didn't you play to hundreds and hundreds of people? Well....

Yes and no. To be honest I have a hard time deciphering it all myself, and the last thing I want to do is have to explain all the ins and outs of traveling through another continent with my band to every person who brings it up in small talk. So many screwed up events transpired during our 7 week stretch Over There, so many tiny nuances which it took serious time and thought to decode as fucked up, so many little rivulets of sleaze disguised as normal, expected conduct for an American band, (and this seems, currently, to be such an unpopular opinion), that I don't know if I want to keep banging my head against that same wall. How can I explain that it really is possible to be quite miserable about playing lots of countries to good turnouts and decent money? Who'd understand?

The reason Born Against went in the first place was because we had heard from people who'd been before us that there was an interest in what we were doing. And there was. There's an interest in anything ANY American band is doing, no matter how laughably shitty or obscure over here. Literally! There are bands that have come and gone to Europe on the strength of a 7". One enterprising New Jersey outfit - so I hear - is planning a second European tour... on the merit of a demo tape, nothing more.

Don't get me wrong. I'm all for the democratization of music and the rest of that jazz, and I certainly don't mean to imply that a band lacking the resources to reach vinyl isn't worth attention. But by touring Europe before doing anything else, these bands are helping cement the attitude that any American band can walk in and take what they want. Flying to Europe offers an American band the chance to *buy* a tour, and all the labor that goes into it. Instead of calling promoters, making contacts, securing transportation and equipment, putting up with long drives and shitty clubs and general ambivalence, US bands can contact a European promoter, pay for the plane tickets and relax. Everything else is provided through supply and demand: shows, food, promotion, usually a vehicle and chauffeur. Europeans want to see American bands, and if you're willing to play into this mindset you're all but guaranteed to at least make back plane fare.

Part of the problem is a general lack of knowledge on both sides of the Atlantic. Americans have no idea that most German bands have to wait up to <u>six months</u> to get a show because all their own clubs want nothing but US bands. Europeans have no idea that many American bands come to Europe first and foremost to rake in some money, that many of the great "American classics" who reform (for example: SSD, AOF and - according to rumor - a narrowly aborted DAG NASTY tour) do so only for the benefit of Europeans, and only because there's a hint of some monetary reward or a free trip.

Every night we would finish to cries for encores. For the first week we treated it as an unusual, funny challenge - ever since drummer boy Jon ripped his arm open via a last-song-somersault-through-the-drum-set in Oakland, we'd been looking for creative ways to get off the stage quickly and painlessly. After a while it wasn't so funny. EVERY night people wanted us to play more, sometimes would actually yell at us for only performing for forty minutes... fifteen minutes more than our average US set. It also took us a bit to catch on that these encore pleas had little or nothing to do with us as a band - it was often in spite of our performance. It was because we were Americans, a "New York" act (If you're from anywhere in the eastern 2/3rds of the US, we discovered, you can qualify as a New York band when touring Europe. Ohio's MAJORITY OF ONE were from NYC. So were us Jersey poseurs). Halfway through the tour, Adam brought up another point I hadn't considered; that demanding an extra song or two, or three, or eight, was a form of control - a type of power trip people were trying to pull on us. In Orlean, after a particularly sweltering and smoke infested show, I ended our last song by running out of the club and far away to look at cathedrals for a while. The band performed an instrumental encore. Afterwards, while Adam was packing up his guitar, one of our starstruck, impressionable young fans ran over and demanded to know "what the fuck" he was doing. He wasn't drunk, and it wasn't a joke. This was a citizen outraged that we'd had the nerve to not play for two and a half hours, like some wedding reception band, perhaps so he could have time to *get* drunk. Or maybe not, Maybe that was his way of complementing us. But we encountered this attitude everywhere... the idea that if we didn't meet someone else's time expectations we were somehow ripping them off. "I drove for 150 kilometers to get to this show!" Well we just flew three thousand miles to *play* this show, fuckface!!!

Even nights we sucked, around 45% to 50% of our shows, people would DEMAND that we play more... to the point where we would have to explain: please don't make us do this! This is humiliating to both you and us! It wouldn't have mattered if we played polka, so many people have been conditioned to liking US bands, accepting their society's mainstream infatuation with US culture or, especially in Germany, following a lead set by fanzines like Zap ("The" definitive hardcore zine whose best feature, I'm starting to think, is that it's still written in German) that we could do no wrong.

Some of the most frustrating problems I still haven't figured out. Take the money dilemma. Twice in Germany we arrived at venues to see our show advertised at 15 DM, between 9 and 10 US dollars. When we haggled for something decent, hoping for 6 and settling for 7 (in the process playing for almost free), local folks wondered what all the commotion was about. "This is the normal price for shows! That's how the German economy works, people pay more!" We wondered; are we really overdoing the ethical considerations here? Has our tightassed punk code of honor finally turned us into inflexible dolts? I don't fully know how the German economy stacks up against the US economy, but even if people are making enough in Germany to shell out nearly $10 for a night of dumb punk bands, they were still paying for irrelevant frills: both shows involved three touring acts, two American, and mountains of beer for the bands (when we brought up the fact that none of our entourage would be drinking the beer, locals scolded me for such selfish thoughts. "What about the other bands?! Perhaps they would like a drink!" If the other bands are going to drink all that beer, I responded, they aren't going to be playing much of a set tonight.) It reminded me somewhat of the NYC majority who'll argue until blue in the face the bargain value of a $12 Ritz show. But who really knows? In Czechoslovakia, we were told, our door price was the equivalent of 3 DM, less than $2. "But that is worth over 30 DM to the people of Prague because their wages are so low." Starting to get a headache yet?

Meanwhile we had to figure out an approach to these issues that wouldn't make us come off like know-it-alls; most Americans have a real funny habit of phrasing things they say to Europeans in tones barely disguised as orders or lectures to inferiors. We got more than a mouthful of this problem in Potsdam, former East Germany. The club was an ex-squat, cold and sooty, and the bill featured us and Down By Law, the LA beach rock band on Epitaph records (yes, yes, at this point I would have to agree that naming names is often self defeating/counterproductive, but I figure A) just once won't hurt, B) I doubt they read MRR, C) hopefully I won't ever have to encounter them again). We sucked poop, which seemed somehow appropriate. DBL bopped and frollicked in front of the East German audience. "Ok, dudes... this is a song about surfing!" the singer told the shuffling crowd, folks who'd learnt Russian as a second language. Halfway through the set it was obvious something was amiss. "What're you all 45 years old? Let's see some dancing!!"

After a while I grew sick of hearing about the American bands who came over to tell audiences to "fight the nazis", or "fuck racism", or some other ham-handed attempt at leadership that Americans have not clue one about. We arrived in Leipzig, also former East Germany, to play an anti-fascist rally where roughly two-thirds of the 700 or 800 music lovers were carrying weapons. The reason? A fascist party rally of (depending on who you talked to) 400 to 1400 skinheads and older nazis marching several miles away. What were we do? These people were preparing to physically go forth and fight with NAZIS. Not ghost nazis, not the shadow "fascists" of paranoid Canadian punk folklore, or that certain ephemeral skinhead we'd hear of in every other town in the American south or midwest (y'know: the old white power guy who works at the Arby's or Burger King across town now but *just might* come down to the show tonight and beat up the bands). No! This was the fascist party, organized nazis, people with not just physical power, but political power! In Germany!! Damned near everywhere we traveled we could find swastika and celtic cross graffiti, especially in the east. Now what the hell can I say about this, something so utterly beyond my frame of reference? (Incidentally, I did try to talk onstage about the nazis that night - a rambling speech about how we admired everyone's dedication and courage - when someone ran onstage and half hysterically told the crowd, in German, that the nazis were coming. Hundreds of people ran out of the hall to confront them while I, the entertainer, stood onstage with my thumb up my ass). Our promoter friend Stan from Poland, a year older than me, has worked for four years in a coal mine to avoid army duty. What could we say to that? What kind of powerhouse thrash could we offer to make up for our own pathetic, fumbling, touristy lack of insight? You think about it for too long and it starts to bug you. Because you start to think about all the other bands that're coming to Poland, coming to open up the scene and expose the savages to western rock.

I tried to talk about this entire mess onstage, which was even more frustrating. I would try to explain that we were sorry for not knowing the language, sorry for being a participant in this system. People would respond that we were hypocrites for playing in the first place. Yes, we would say... we didn't know before hand how screwed things are, but now that we're here the least we can do is talk about this problem on stage. People would accuse us of blaming Europeans. No, no, we'd explain. The problem is with American culture, the problem is with Americans trying to tell everyone what to do. We're saying "it's ok to be more critical. It's ok to not like every American band... including us." Ah, they shot back, so there's your real message! Born Against is trying to be anti-American so they can distance themselves from every other American band! They want a cheap gimmick to get attention!! Then the whole thing breaks down, gets too hard to explain, and either way the more we talk the more we sound like complainers, *whiners*, Americans with nothing better to do than travel abroad and bitch about something.

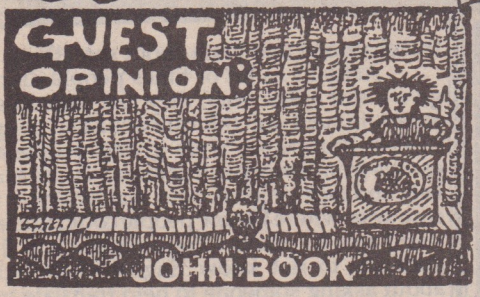
Actually, a lot of times people didn't give a shit either way, they just wanted an entertainment unit (Not always a bad thing? In East Europe we were giving people an escape from a week full of empty supermarkets and factory jobs). And that was only in countries where I knew people could understand me. In places where people had the audacity to not know English, I thought about asking someone to help translate my between song banter. But usually the only people I knew at each show I could speak with were the local promoters, and they would've taken it as an insult - or worse, a sign of their own shortcomings - if I'd asked them to translate my grievances about playing a show as an American.

Here's a clumsy analogy: I often felt like our tour was the moral equivalent of being a white liberal in South Africa, giving lip service to reforms but making full use of apartheid privileges. Our being there in the first place, any American band going over right now, is to some degree taking advantage of a fucked situation. The same principle that says that American bands are more important than European bands ultimately says that Americans are more important people than Europeans. I don't know what to do with this information. By the time we got home our pals in RORSCHACH and HELL NO had all but paid for their plane tickets. Barring any unforeseen problems, both bands should be Over There as this issue hits the newsstands. I didn't know what to say, or what kind of warnings I should've given. Even if I did, it wouldn't have mattered.

Am I glad I went? I am grateful, to who I don't know, that I was able to experience Paris and Prague, grateful that I got a good look at the Black Forest and the Scottish countryside, grateful that I was able to walk through Dachau and Bergen-Belsen. I wasn't grateful that I had to take part in a thoroughly screwed system of cultural exploitation, wasn't grateful that we exploited audiences or that our promoter exploited us, wasn't grateful that we had to haggle over door prices that were too high and hotel rooms we didn't want or need, to play to people concerned largely with what language we spoke and not about our music or ideas.

And that, friends, is it. Despite the intelligent people and exotic scenery and outlandishly tasty meals, I would've been happier just not going. The days of ARTLESS or DOA blazing trails through unexplored territory are long gone and the days of amazing European bands, the BGKs and RAW POWERs that taught Americans how to get their act together only a few years ago, are at least in remission. I seriously doubt that there's minus squat an American hardcore band in 1992 can do in Europe besides screwing up shit for everyone who lives there. At least being on the road in America means knowing how the money works, knowing the language, knowing that you're not squashing all the local bands whose opportunity to progress artistically you're taking away. Call me a dumb redneck, but I'm really looking forward to playing many, many more shows here in the good old U.S. of A.

COLUMNS



Awhile back in this zine someone mentioned something about fat people in the whole punk rock "thing" (it's more of a "thing" than a "scene"), I tend to think it was Mykel Board who wanted someone to speak out about it but I'm not so sure. So as someone who does fit in the "fat" category I'm hear to speak out. Like "punks", "gays", "homosexuals", "queers", "African-Americans" or whatevery tag you like to use, fat people are not considered a normal part of American society. When I walk down the street (when I'm able to walk until my feet or back ache) people constantly look at me because of my size. They don't know who I am, they do not know what goes on in my mind, and yet they will still look at me as a *fat* person, not a normal people. I can already hear some assholes saying "Well hey, fat boy, why don't you lose some weight and do something about yourself." My fatness is not due to a physical problem, I eat a lot and that's all there is to it. My only vices are food, music, and maybe a good homemade XXX video tape once in awhile, but I don't do drugs or drink. I am fully capable of losing the weight, but as all fat people know it's quite difficult. But I'm sure the same people would say "Well if you can, then do it!" I am quite happy with the way I am, thank you, and when I feel that I should change I will. I would love to be a lot thinner, get married, have a kid or two, and shoot frogs for fun, but for the time being that's just the way it is. I think some fat people go into punk because they feel more accepted. I know I do, and although I may get a few stares here and there I feel more normal taking pictures at a Schlong show than trying to get to the front at a Slayer concert.

I heard that politically correct fat people say they actually have an "alternative body image". What a crock of bullshit that is. An alternative to what, some anorexic female drummer with a brother who is a complete dork? An alternative to what is considered "normal"? Who in the hell decided what is normal and what is not? Let's face it, I may not like the sight of two gay men kissing but it's their own lives, and if they're happy more power to them. It is quite normal, and if it is true that once sexual preference can be detected at or before birth, than obviously it is normal. They have my full respect. I just wish some of those people who look at the gay culture as a normal aspect would look at fat people are normal human beings. There are people who try to separate the majority and the minority, and yet everyday the minority grows and grows until you can't avoid them anymore. I call myself "fat" because I am, it's true. But on the inside, people shouldn't look at others as fat, white, black, lesbian, or whatever. We are people, we are humans (at least at last check).

Fat people who are involved in the "scene", a.k.a. "thing. Pig Champion of POISON IDEA was once a slim (or slimmer) man, just check out the *Mating Walruses* home video. Now he is fat, and hey he is happy. Like many fat people, he has the same problems as anybody else, but he does what he loves best: play guitar, drink beer, and eat. He's involved because he wants to, so fuck off. (As a sidenote, when I went back to Hawaii (I used to live there) last summer, I went to a record store I always loved called Jelly's, which is also a book and comic store. As I looked for some vinyl to purchase, one guy asked me "Wow, where's you get that Poison Idea T-shirt?" I said in Washington State, and that was it. I live in Washington, what can I do? A minute later I heard a person nearby saying "Oh wow. there's the champ." More whispers eminated: "There's the champ", "look, that's the champion", and then the big one: "Hey, that's Pig Champion!" I have some hair under my chin, I wore glasses, and I wore shorts, but I am a little smaller than Tom Roberts. Damn. I was waiting for someone to ask for my autograph, and believe me I would have signed it as "Pig Champion". I'm sure the artifact I would've signed would be framed on the wall for all to see.)

Then we've got Thomas Arthur Doyle, alias Tad Doyle of the big band known as TAD. He is a big man, and he likes it. If he wanted to lose the weight he would, but he seems to be happy so fuck off.

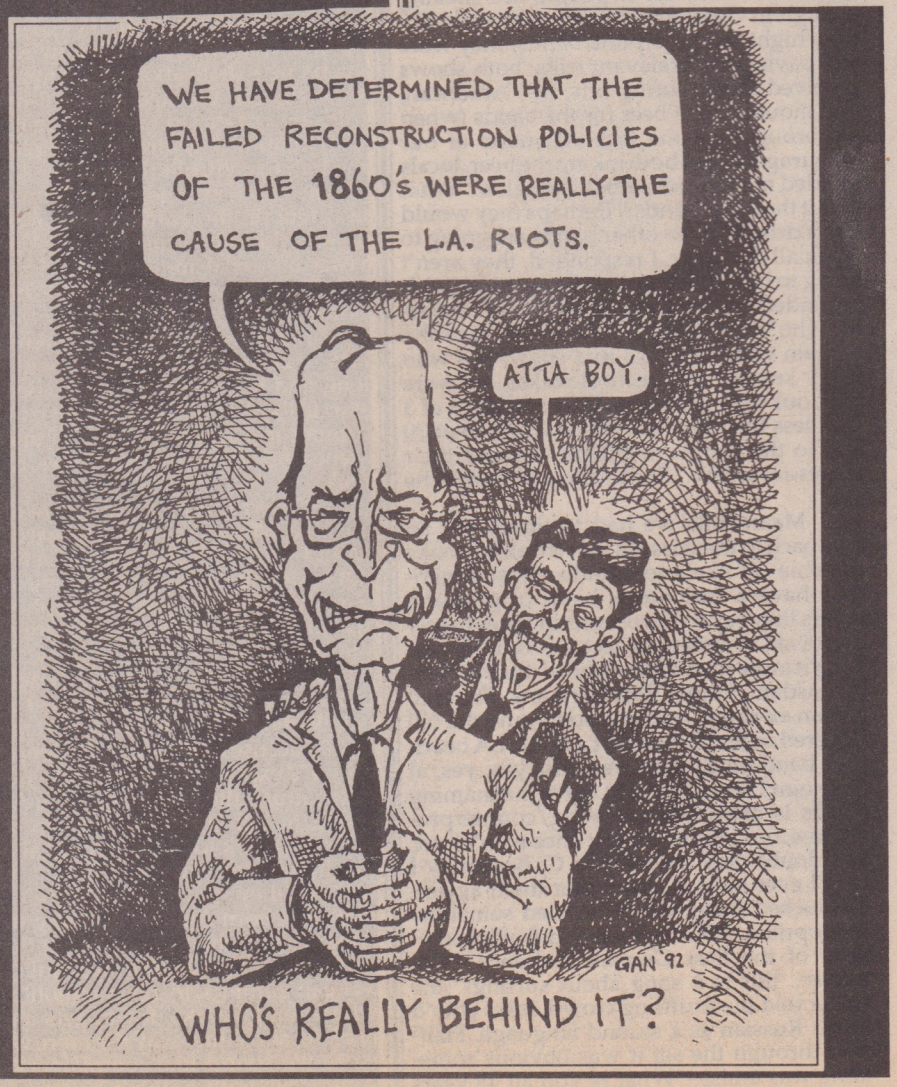
How about the Conner Brothers in SCREAMING TREES? Slim Jims? No no, they are big guys who can play some good music, and they're happy. They're signed to a major label, but of course there's also SOLOMON GRUNDY. Don't like it, fuck off.

Luther Vandross, a true punk rocker. He made Kentucky Fried Chicken commercials, he sang backup for David Bowie at one time, but Vandross is thin and now he looks like Johnny Gill. Some of you may not know who Luther or Johnny Gill is, so fuck off.

I remember a time in the mid-80's when every other label was signing their own thrash and speed metal band. A lot of these bands are gone, but most had fat guys, and to them they deserve full honors. For those who didn't like them, fuck off.

Another weird thing about being fat in punk is the stereotypes between fat guys and fat ladies. This may be me but I have noticed it at some of the shows I've been to. When there is a fat guy at a show (and often that's only me) they look at me as just a fat guy. I don't mind that too much. But when a fat woman walks into the room I've heard comments such as "Oh look, there goes a dyke" or "too bad she's a lesbian. Why is it that a big woman who goes to a punk show must be looked at as a dyke or lesbian? I've seen this happen too many times, and as I'm sure there are fat girls who are gay these accusations have to stop, and stop as soon as possible. Let people live the way they want to live. Fat people have contributed a lot to this world, just as much as anybody else who has been oppressed or held back, so instead of separating us let's unite. I'd love to be in a pit with 20 fat people slamming in a frenzy, while a thin person in the middle struggles for air. That's two tons of impact!

Welcome to Gan Golan's monthly pictoral column



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By Greg LeRoy

'AMERICA: WHAT WENT WRONG?' by Donald L. Barlett and James B. Steele
Andrews and McMeel Books, 1992

'AMERICA: WHAT WENT WRONG?', written by two Pulitzer Prize-winning reporters for the Philadelphia Inquirer, Donald L. Barlett and James B. Steele, is not just worth reading. It's worth buying and keeping around as a constant reference tool.

One chapter shows how deregulation fostered by the Reagan and Bush administrations led to the demolition of entire industries, massive layoffs, not to mention the half-trillion dollar savings and loan swindle. Another section concerns tax incentives offered to big business to export U.S. jobs abroad.

The Wall Street orgy of the 1980s is put into a better perspective if one understands an item in the tax code called a Net Operating Loss, wherein a corporation buying another company can inherit that firm's tax writeoffs for previously occurring losses. Investors and takeover artists, Barlett and Steele write, saw that as "an opportunity to turn the tax code into instant profits."

Net-operating-loss writeoffs keep over $50 billion annually out of U.S. federal coffers.

It should also come as no surprise that the people who have been forced to take up this tax burden are those who can least afford it, the rapidly disappearing middle class and the poor. The authors discovered that the share of the federal budget paid for by corporations and rich individuals is less than half the proportion they covered 15 to 20 years ago. Middle-income taxpayers and the poor, however, are paying proportionately more.

As an example they cite the much lauded Tax Reform Act of 1986, which actually provided millionaires with a 31 percent tax cut. People making $10,000 to $20,000 received a cut only one-fifth as big.

The book also covers pension looting, political power brokers, health insurance and a look at just about every tax scam and flim-flam used by corporate and individual robber barons.

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There is No Natural Human Sexuality

Article written by ruth Hubbard

The circumstances that arouse our sexual feelings and the ways in which we express them are structured by the society in which we live, and have changed over time. There is no 'natural' human sexuality. Historically in the West, sexuality has been linked with reproduction. This arises out of the Christian equation of sexuality with sin that must be redeemed through reproduction. It results in the invalidation of all forms of sexual expression and enjoyment other than heterosexuality. To fulfill the Christian mandate, sexuality always should be intended for reproduction. Actually, in our day, just plain heterosexuality will do, irrespective of reproductive consequences.

This sets up a major contradiction in the way we initiate children to sexuality and reproduction. We teach them that sex and sexuality are about having babies and warn them that they must not explore sex until they are old enough to be mummies and daddies. Then, when they reach adolescence and the more 'enlightened' among us teach them how to be sexually (meaning heterosexually) active without becoming mummies and daddies. Surprise: it doesn't work very well. Teenagers do not act 'responsibly'; teenage pregnancy and abortion are on the rise. Somewhere, we forget that we have been teaching lies: sexuality and reproduction are not linked in "advanced, developed" societies. Youngsters are expected to be heterosexually active from their teens on, but to put off having children until they are economically independent and married, and even then to have only two or, at most, three children.

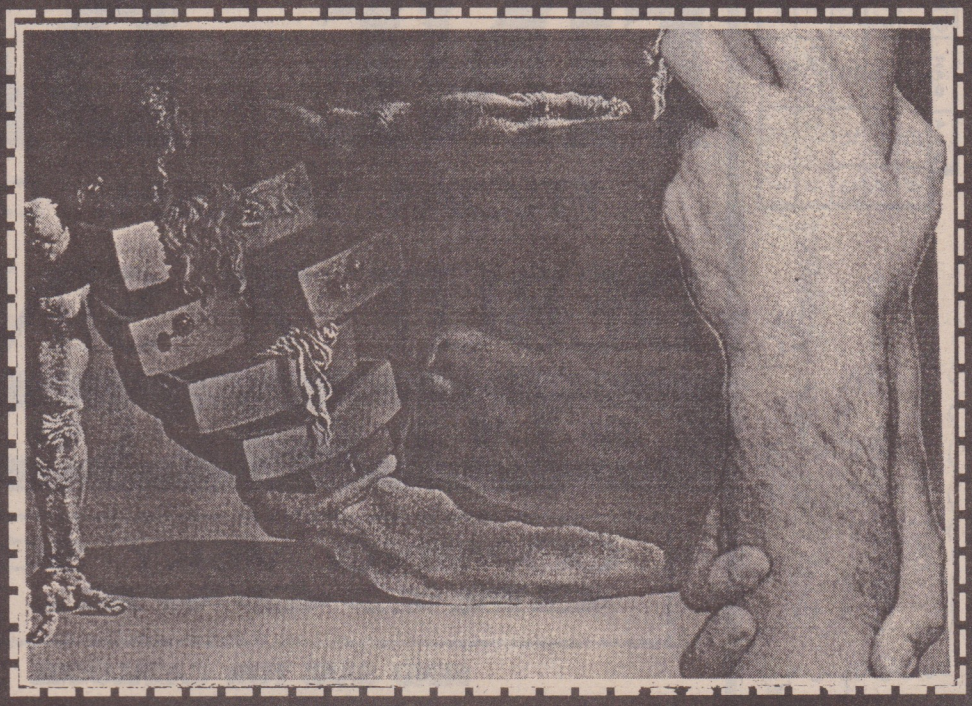
Other contradictions: this society accepts, on the whole, Freud's assumption that children are sexual from birth and that in childhood society channels polymorphously perverse sexuality into socially acceptable forms. Yet we expect children to be asexual. Furthermore, more than most traditional societies, we raise boys and girls together, while we insist that they must not explore their own sexuality, and especially not each other's.

What if we acknowledged the actual separation of sexuality from reproduction and encouraged our children express themselves sexually, if they were so inclined? This would mean that they could explore their own bodies as well as those of friends of the same or the other sex, when they felt like it. It would also mean that they would have some sense of their own and other people's sexual needs, and would know how to talk out these needs with friends and sexual partners before reproduction became an issue for them. Presumably, without the embarrassment of unexplored and unacknowledged sexual needs, contraceptive needs would be much easier lo acknowledge and deal with as they arise. So, of course, would same-sex love relationships.

As Steve Jackson has pointed out in *Childhood and Sexuality* this would be especially advantageous for girls, though it would help children and adolescents of both sexes. Boys, in the ordinary course of sexual exploration, discover their penis as an organ of pleasure, and it is also the organ they are taught about when they learn about reproduction. Reproduction and pleasure therefore are linked. Girls exploring themselves find their clitoris, but when they learn about reproduction, the clitoris often goes unacknowledged, and they are taught that their vagina is the organ important for sex and reproduction. According to the American Heritage Dictionary, the vagina is "the passage leading from the external genital orifice [what's an orifice, Mummy?] to the uterus in mammals what's a mammal, Mummy?]; from Latin *vagina*, sheath [you mean I am a sheath for a penis or a baby, Mummy?]." Therefore, for boys, there is an obvious link between reproduction and their own pleasurable, erotic explorations; for most girls, there isn't.

It should not surprise us that a male-dominated society has constructed sexuality in ways that serve men's sexual needs more than women's. The interesting thing is that when Shere Hite came out with her first *Report*, which said that sexuality, as we have constructed it, doesn't serve women, many women came forward to acclaim her and agree when she later wrote, in her *Report on Male Sexuality* didn't do so well by men, either, she was dismissed as a charlatan. The analysis I have just described comes to the same conclusions: our construction of sexuality doesn't do well by women or men. But it's harder on women.

Granted that sexuality is socially constructed, each of us writes her or his own script out of the sum total of our individual experiences. None of this is inborn of biologically given. It is constructed out of diverse life situations, limited by what we are taught and/or imagine as permissible, correct behavoir. there is no "female sexual experience", no "male sexual



experience", no unique heterosexual, lesbian, or gay experience. There are instead the different experiences of of different people, which we may lump according to socially significant categories, Whenever I hear a generalization about the sexual experience of some particular group, exceptions immediately come to mind - except that I refuse to call them exceptions; they are part of a total reality. Of course, some similarities are generated out of similar social circumstances in which members of groups find themselves, but we tend to exaggerate what exsists when we go looking for in-group similarities, of for differences *between* groups.

This line of thinking is illustrated by the heterosexual/homosexual dichotomy, which originated in typologies that were in vogue in the late nineteenth century biology, especially in human biology. Behavoirs were no longer merely attributed of particular persons; they defined people. A person who has sexual relations with a person of the same sex became a certain kind of person, a different kind of person, a "homosexual" person; a person who had sexual relations with development is problematic for everyone and that it is scientifically as valid to ask how a child comes to love people of the other sex as of her or his own. However, he plotted a course of development that involved his newly invented Oedipus complex and castration anxiety to explain how men come to form affective attachments to women and women to men. Loving people of one's own sex continued to be seen as pathological.

Feminist revisioning of Freud by Nancy Chodorow and Dorothy Dinnerstein interprets the course of affective development by putting at the center the child's relationship to the mother rather than to the father. However, since girls first intense, affective experience is with a person of the *same* sex, whereas for boys it is with a member of the other sex, their description continues to posit a crucial difference between the ways in which girls and boys develop their identities and erotic relationships to members of the opposite sex. Whereas Freud delineated a course that he believed more clear and direct for boys, but more fuzy and problematic for girls, Chodorow's formulation suggests that male development is more problematic. Girls grow up identifying with their primary care-giver, a woman, and they assume that they will become like her. Boys on the other hand, become men by insisting on being unlike the person who cares for them, whom they know best, who is their first love. And since boys (like girls) usually are not nearly so familiar with a man as they are with the mother (or other primary caretaker, who also usually is a woman), this necessity to differentiate themselves in kind from the primary caretaker engenders a fragility into the male ego that women need not deal with. Surprisingly, neither Chodorow nor Dinnerstein addresses the question of why, in that case, women later form affective ties with men rather than transferring their primary bond' from the mother (or other female caretaker) to other women. Their model readily lends itself to the idea that to women and men, love for women comes easily, while love for men is problematic. But they do not explore these implications.

In my own theorizing I don't either, because I am no more comfortable with models that posit a psychological determinism than I am with biodeterminist ones. I find Chodorow's and Dinnerstein's analyses more interesting than Freud's, but no more convincing. Much more realistic to me are the diversity, change, and flexibility in sexuality reported by Kinsey, who emphasized that most people can love people of either sex and that the choices change over time and social circumstances. I do not give much credence to retrospective accounts by some lesbians and gay men who believe that they were born different, homosexual. In my teaching, I have sometimes asked students to reflect-outloud, if they wish-about the development of their own early loves and attachments. And, usually, women who think of themselves as heterosexual in their sexual relationships, as adults, are with men recall strong erotic ties to one or more women or girls during their childhood and adolescence. My point is that if these women were involved in loving relationships with women, they might look to these early loves as "proof" that they had always been lesbians, while if they relate sexually to men, they may be tempted to devalue them and call them childhood crushes.

I believe that people fall in love with individuals, not with a sex. Even within one sex, most of us prefer certain "types"; usually not any man or woman will do. It is an interesting question, what shapes those preferences. But no one has suggested that something innate makes us light up in the presence of certain men or women. We would think it absurd to look at hormone levels or any other biological! phenomenon as the cause for "type" preference within a sex. In fact, scientists rarely bother to ask what in our psychosocial experience shapes such tastes and preferences. We assume it must have something to do with parents or other early experiences, but don't probe deeply unless our preferences involve the 'wrong' sex. Then, suddenly, we try to pinpoint specific causes from out of the maze of biological, psychological, and social experiences that make us the people we are at a given time in our lives. Because of our recent history and political experiences, feminists have an easier time accepting this line of reasoning than many other people do. Many women who have thought of themselves as 'heterosexual', and who may have married and had children, when we have had the opportunily to rethink, refeel, and restructure our lives have fallen in love with women, sometimes much to our own surprise.

The society in which we live channels, guides, and limits our imagination in sexual as well as other matters. Why some of us give ourselves permission to love people of our sex whereas others don't is an interesting question, but I don't think it will be answered by checking our hormone levels or trying to unearth our earliest affectionate ties. As more women begin to speak more freely about our sexual experiences, we are learning more about how women come to re-examine, re-evaluate change. Lately, increasing numbers of women have begun to allow ourselves to acknowledge "bisexuality"-loving women and men, in succession or simultaneously. I believe that most of us will end up acknowledging that we love certain people or, perhaps, certain kinds of people, and that gender need not be a significant category, though for some of us it may be.

From Against Separatism, edited by Joe Peacort. Available from B.A.D., PO Box 1323, Cambridge, MA 02238.

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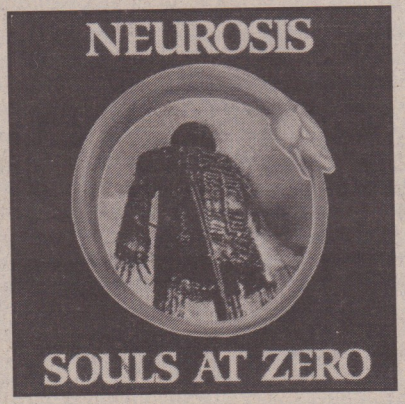

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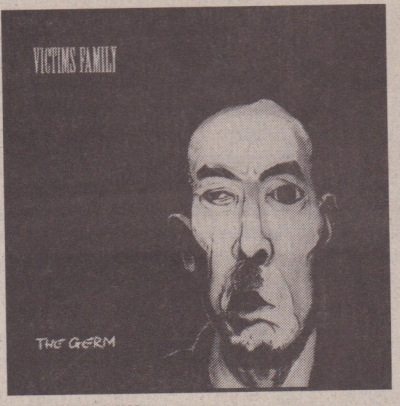

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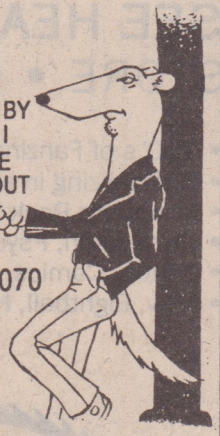

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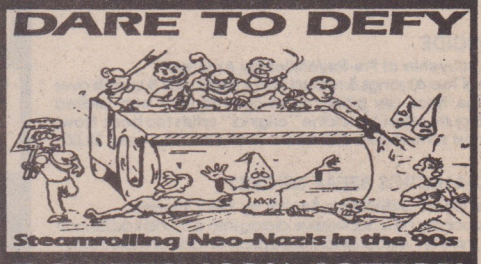

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What do you think about the recent street violence in the cities of the US? And do you think it was needed to get the point across?

asked at the Virus 100 show in San Francisco

WADE, Age 32, Santa Cruz, CA

I think they need a little more, if you want to get somebody's attention, then break a window. It's too bad they are robbing themselves. It had to happen.

LORETTA, age 27, Band Management, San Francisco, CA

It was definitely needed. We've got to let this country know we are not a fascist state and all men, women should be created equal, whatever race or sexual preference. Return the country to the people.

BRIAN, Age 22, Record Seller, San Francisco, CA

No, it was absolutely not needed and I think the Didjits are the greatest rock and roll band.

MARK, age 23, Retail, San Francisco, CA

It sucks, but it was needed. But what happened with the police was an outrage. Mayor Jordan totally over reacted.

BOZ, age 21, Musician, San Francisco, CA

It was needed to an extent, but what happened was an outrage. I was for the protest but it got out of control, destroying local businesses.

JARUD, age 20, Parking Lot Attendant, Berkeley, CA

People need to put their foot down, but shooting innocent people and beating up white people or racism period is fucked up.

ARTEMESEA, age 21, waitress, around corner, S.F, CA

Oh my god, it really had a strong effect on me, it makes you think a lot. They had a definite right to act the way they did but not to such extremes.

WHATS THE SCOOP?

& RON WILKERSON

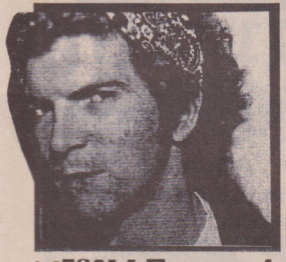
BILL, age 23, student, Los Angeles, CA
It was really horrible, but it's never needed to have such horrible violence.

CHRIS, age 32, musician, Iowa City, IA
It's hard to tell, it could be something forced by the government so they could crack down more. You hear about J. Edgar Hoover having agitators, it could be the same, but if it changes anything I'm all for it.

JENNIFER, age 31, artist, San Francisco, CA
Yes I do.

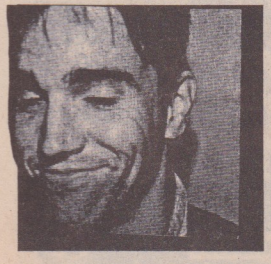
JIM, age 25, musician, Oakland, CA
It has its negatives, but it was needed to get the point across.

MARTIN, age 21, artist, San Francisco, CA
With the people who are running the country, that is what it's gonna take, but I think it still isn't gonna get the point across. There's been riots before and they've been dealt with, people seem more interested in what they can gain.



DAVID, age 24, difficult one, San Francisco, CA
It was needed to get the point across but on the other hand, all it did was cause more problems. More violence didn't solve the problem, it sickened me.

NICOLLE, age 17, nothing, just there, CA
I didn't think the verdict had anything to do with the violence. People were sick of the shit, it just needed a spark to be let off. People got hurt, that was bad, but it was bound to happen.



REX, age 25, unemployed, San Francisco, CA
There's always some kind of good that comes out of rioting. It wasn't very tactical, but spontaneity has its values. I'm glad it wasn't just isolated to Los Angeles.

RAYMOND, age 24, unemployed, Alaska
I don't think it'll get the point across, it's a media blitz, they'll trump it up for a while then take it off.

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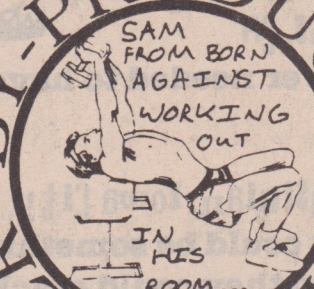

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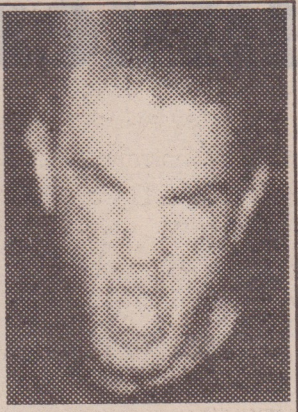

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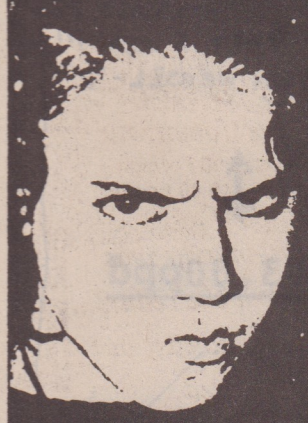

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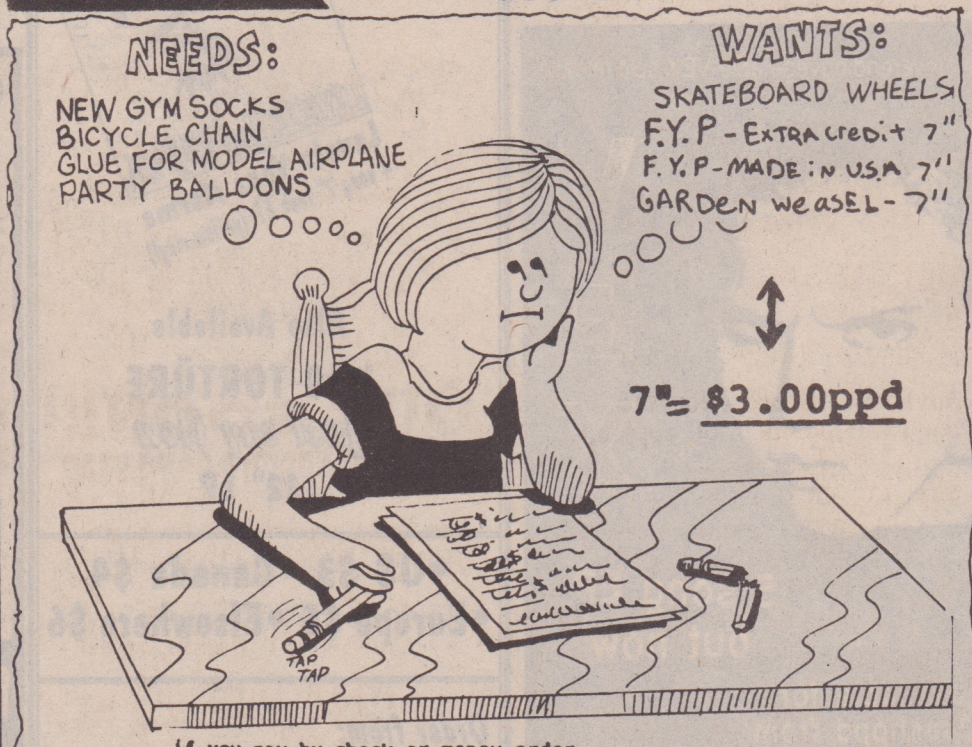

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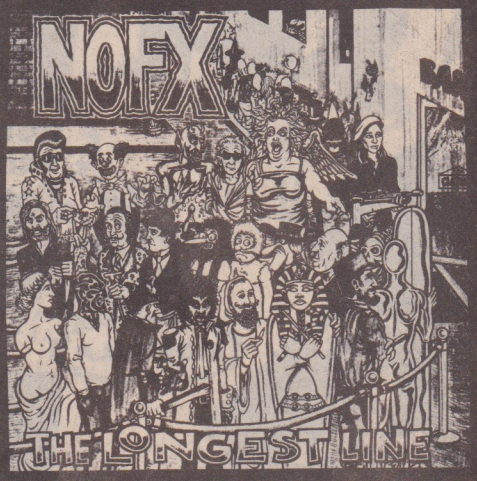

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Scene reports

East Bay Today... and Tomorrow

The GR'UPS played their first show at Your Place Too in Oakland. Members include Matt OPIV on guitar, Deb Disaster on bass, Kamala Cringer on drums, and Jesse & Anna Blatz on vocals, but surprising and cool is that they don't have the all-star band feel to them. They have an X-ish sound, original nevertheless. GRIMPLE, the New Mexico sensation is getting hell of shows and offers from local labels. It looks like they'll be putting out a 7" on Homemade Records and an LP or 7" on M&E Records. Homemade Records is one of the new labels popping up in the Bay Area, run by Owen of GOOD GRIEF. M&E Records will have, by time of this writing, released a 7" of OPERATION IVY's unreleased stuff. Very limited, try Blacklist for copies. Another as yet nameless label is run by Davey, who made it back here from Cleveland. He has plans to do a PAXSTON QUIGGLY 7". He also does the cool, small-*Boredom* zine, the next issue of which will have a 7" compilation thingy included. Davey works at a copy place off Telegraph in Berkeley which brings me to the next bit, *Puddle* #7, which is now out, thanks to Davey and his job. You can get it from Lookout Records.

MR. T EXPERIENCE should have their new LP, *Milk, Milk, Lemonade* out soon, and will be going on a Northwest tour in late March as well as a European tour in May.

ANAL MUCUS
ECONOCHRIST
BUMBLE SCRUMP
most photos by Murray Bowles
CLIT REX
ATTITUDE ADJUSTMENT
FIFTEEN
GREEN DAY
JABBERJAW
GRINCH
FILTH

Scene reports

Cometbus #2 is out now, hell of long and sure to fuck with the Cometbus-ripoffs. FILTH has finally begun to play shows again, starting with Your Place Too. Joey Blatz plays drums with them.

JACK ACID is looking for a label to put out a 7" or 10" or 12". They have a song on the new Lookout 2XLP compilation. SCHLONG's LP (they are out on tour now) on Very Small is out now and it comes with a nifty free 7" by the mysterious THREE FINGER SPREAD, which features the raddest punk violin player this side of Albany (that's Albany CA to you New York-type scenesters). It's a classic! All of the South Bay bands, like PLUTOCRACY, APROCTUS, and 976 (with their sexist stickers) seem to sound like SLEEP these days now that SLEEP has a good sounding record out. A second release just came out bny them as well.

Shows: Cool thing recently is that the three places that are putting on show in the East Bay are doing it on a regular basis. The Paradigm in south Oakland and Your Place Too put on one or two shows every weekend. A lot of people come out too. With Gilman, it makes things pretty cool here as far as getting to see some punk rock without paying shitty prices. Your Place Too charges five bucks for most shows, though they are now 18 and over and D.I. just played there but it sucks because I'm terminally under 18. And Paradigm is usually five bucks or less. Now all we need is some new bands to diversify these shows. SAMIAM got back from a East Coast minitour and should be off to Europe soon. THE MUMMIES who as I sadly said, broke up, released a split double 7" on Sympathy For The Record Industry with the WOLFMEN and it's sold out already. STRAWMAN from San Francisco put out a 7" on Allied Recordings. The VAGRANTS broke up once and for all. CLIT WREX with various East Bay scenesters has begun practicing again after a hiatus. Sam has the first issue of her zine *Kingfish* out now. Rumeli released *Elf Lube* #1 a little while ago and was called a female Eggplant-yowch!

RANCID, featuring Matt and Lint of some other bands you might have heard of, started their aural onslaught on E.B. clubs and are playing everywhere. BUMBLESCRUMP continues its ear-piercing terror romp by playing as often as possible, learning - not well enough - new songs to make a longer set and earning a title of most annoying yet severely punk band around. ECONOCHRIST will have an LP on Vermiform, I hear. Santa Rosa's Insurrection Records released a rad green 7" by the Detonators, Oregon's other punk supergroup.

Pat Hynes and Thadicus R. have started the "Fuck K Records, Calvin Johnson, and Billy Childish Club." Chris A. is a charter member. Mike Green Day got a Macintosh computer from his dad. *Fanzine U Can't Understand* is a new free zine from near Concord by someone named Vannesabby which I believe is actually a pair of Siamese twins. THE ABORTED is another new band that have a definite post-BLATZ sound and feel to them. PINHEAD GUNPOWDER's (Aaron's all-star band) 7" might be out soon...?

There is a pretty cool band that no one knows the name of that played at a show on the UC campus... Ruth Schwartz of Mordam Records lives in a cool-yet-really-pink house in Berkeley. Ben Econochrist gets good grades at college. There is no smoking in the store at Gilman from now on so that non-smokers can have a breather. Also at Gilman, because of municipal concerns with the club, at large shows there are no more ins and outs. At sellout shows, everyone has to stay inside. Gilman had to shut down 2 nights because of the curfew imposed after the Rpdney King reaction, something they can ill afford.

Just Everthing #2 finally came out, showcasing Editor Cyrus's bizarre view on drugs and other shit. Drink some Caopectate and read it. David Hayes might be mad at me for an unneccesary and unsolicited jab I took at him in an ad I drew for Lookout. I hope not because I think David is pretty cool even though he threw me across the street when he was drunk. But hell, that's punk. David reports that FALSE SACRAMENT moved here from Virginia and that "they make PLAID RETINA sound like Journey." *Hysteria Action Forum* #3 is out. It's a tiny zine by Mexico-on-a-whim-Gabby, and it's a good short read. Time to get back to work, Chris. But, oh yeah, if you want any adresses or phone #'s for the items mentioned above, write me at: PO Box 14841/ Berkeley, CA, 94701. That's it.

P.S. It's a bit later now and What's new? Well, At Thursday's Protest for Justice based upon the recent racist decision in the Rodney King Case, I saw loads of punks, like members of MONSULA, ANIMAL CRACKERS, PAXSTON QUIGGLY, BUMBLESCRUMP, DA GR'UPS, FILTH, ECONOCHRIST, and GRIMPLE. Speaking of PAXSTON QUIGGLY, I hear production of their 7" is underway and they're off on tour soon. GREEN DAY just left on tour and rocked Eureka and Laytonville High School in one day. A CRIMPSHRINE (collection of rare and/or otherwise cuts) LP is underway too. So, I guess that's it for now, hope I didn't leave you out ..

Appelcore

Bright Lights, Big City

As the lights went down in the city and the sun shined o'er the bay, Adam and I took the Bart over to the Warfield to see Social Distortion and Pegboy... well, to see Pegboy... well, to see Jay who was sitting in on bass for Pegboy-ardee. Ain't no reason to go to this cheesy venue unless you're a) on someones guest list or b) are trying to score acid from the Deadheads out front. Met John Yates out front and made our play for the guest list. John and I get in. Adam goes home. Inside we meet more scenesters ashamed to be caught inside the Warshit. Hope Jay appreciates the effort.

Anyway, the night wore on, so Suzanne, her fake I.D. and I headed over to the Chameleon (one of the cities hipper clubs) to catch DUH. Daring music. Daring lyrics. Daring statements. Bound together by rope representing scene unity (and Bob's private fetish) DUH blasted through their set of noise, grundge, feedback and drum flubs. They're touring soon with STEEL POLE BATH TUB. Be afraid. Be very afraid.

Speaking of STEEL POLE BATH TUB, they've been playing out again. New tour (I guess). New album (theoretically). New 7". New songs (is anything new?). Whether it's their jazz set or abrasive, noise damage, they're the big cheese furthering Mike's guitar idol career.

Just saw Greta before she left for New York again. Her bike-sex-punk zine, *Mudflap*, is on its third issue (probably sixth by the time you read this). I here she even screened the Mud Flap girl on thrift store clothes and sells them as shirts. 666 Illinois Ave./ San Francisco, CA 94107.

Epicenter ain't havin' shows no more. It's a long story, but what it really boils down to is that live bands in a record store is much more of a hassle than it's worth. No shit. I'm surprised shows lasted as long as they did. Still, free pool table, beautiful Jolt Cola shrine and you can always go bug Brian Edge back in Blacklist. Call and ask Crüstopher about the latest Mislits bootlegs. (415)431-2725, or Fax (415)431-0425.

TRIBE 8 finally got their single out. I never realized you could cram so much play time on one 7". Not the best example of what they sound like, the record is somewhat subdued. Live, they're more along the lines of L7, Patti Smith, and Dead Boys all sleeping together. Rumor has it they will be doing a split record with some East Bay band, being put out by some East Bay boy. Harp Records/ PO Box 460465/ San Francisco, CA 94146.

Speaking of punk positive, non-hetero identified, non-gender specific, Morrissey wanna-be's, Shred of Dignity Records is now Outpunk. By the time you read this, you should already have their latest release *There's A Dyke In The Pit* 7" comp with Bikini Kill, TRIBE 8, LUCY STONERS, and 7 Year Bitch. Hella punk cover. More punk than most of you, actually. If you don't have it, you're probably straight. Outpunk/ PO Box 170501/ San Francisco, CA 94117 or Fax(!) (415)431-0425.

I see Joe from the MELVINS everywhere I turn. He's at the Chameleon. He's at Muddy Water's. He's on stage in front of hundreds of people playing bass (that's him playing bass, not the hundreds of people). One more Boner album, then who knows. Who would have thought you could get so big by having your t-shirt worn on Saturday Night Live?

I always run into Kevin from TIMCO in strange places. Either we're both pressed up against the wall at a packed out Chameleon or we're both competing to spend quality time with DISTORTED PONY. Master of the old Fender noise, his band TIMCO should have a double 7" out by now on Tupelo. Last time I saw them was at Ocho Loco (don't know if they do shows anymore). The sheer volume drove people back with the exception of Terri Weist and the other disco dancers.

Don't know what's going on with Studio Four now that Mike moved out. He's got a new place that actually has walls, and Broken Rekids even has its own make-shift office. Along with his old catalog, he's got a SABOT live record and J CHURCH EP coming out. Who knows? Mike may even start playing guitar again. PO Box 460402 / San Francisco, CA 94146.

Not sure what SABOT is up to actually, though I hear they may relocate to Czechoslovakia, where they're 'big'. I saw they headlined a Covered Wagon show on Mike's birthday, but I was too sick to deal with it. Better chance of seeing Hilary at Bound Together than playing drums.

Thinking back over this, it seems like almost everyone I know isn't from the area. Most people doing shows or starting bands or putting out records are transplants. Todd from Rave Records moved here not too long ago. Not only has he moved his whole label operation out here from Philly, but he's quickily becoming one of the best people to book a show through in the area. Brave New World has brought in loads of cool touring bands that otherwise would be stuck with just a Gilman show. (415)282-6455.

Don't let me forget Alicia Rose, the wonderful booking person for the Chameleon. If you're a touring band, it's worth dropping her a line, because the club is in the Mission making it the hippest thing around now that the Komotion isn't doing shows anymore. (415)821-1891. Actually, Komotion is booking "shows in exile" at other venues. (415)648-6826.

BLISTER are on the road. Hopefully, their Rough Trade record should be out by now. I don't have to mention that Noah was in some other big bay area band.

Y'know, I think Noah is also in GAG ORDER. I'm never totally sure who's in that band. I do know Claire (I think that's how she spells it) plays guitar, so you know it's totally out of control. The more wine you pump into them, the more punk they get.

Tommy Strange has some of the worst luck. First his house sinks in the big Earthquake. Now, his new house catches fire and all his things get soaked by fire fighters putting out the blaze (Wire Service Speak). Must be hard finding a roommate now. At any rate, STRAWMAN have finally got their single out on Allied. Since their song on the *Sign Language* comp, they've had to change their name from Scarecrow due to the twenty other bands named Scarecrow around the world. Write them at Allied.

Speaking of Allied, Bottomline and John Yates in general, sounds like his *Punchline* series has come to an end. After how many years, how many flakey artists and how many

Scene reports

hours of Alternative Tentacle's time he's decided to move on to other projects. Not only is he free to put more effort into label, but he can pretty much do whatever he wants with his art rather than confine it to the *Punchline* format. PO Box 460683 / San Francisco, CA 94146. I think GOOD GRIEF qualify as a Frisco band. After numerous line-ups, they seem to have finally settled. Harry ex-CRINGER fills their pop punk sound out as second guitarist. Now they have a set with continuity and maybe even a 7" in the works. They (along with STRAWMAN and SPITBOY) can be reached through Mordam as that's where Pete the bassist works packing Faith No More albums.

This new FUEL project... Oh shit, they're not called FUEL... This new Admiral/FUEL... Shit that's not really right either. Okay, they can't decide on a name and they wouldn't let me hear any songs at their practice the other day, but Mike and Aaron from FUEL have a new band with Sean from Admiral and if past bands are any indication, it's probably pretty fuckin' harsh. BUT, it's a secret so don't tell 'em I said anything. I don't even know where to write them...

Lydia and I (amongst others) were eating breakfast at Jim's a few months back (cheap eats at Mission and 20th) and she was saying that she had saved some money and wanted to start a project but wasn't sure what. Three days later we were starting *The Mission District: 17 Reasons*, a three 7" comp of bands from the Mission District. Featured with be STRAWMAN, STEEL POLE BATH TUB, TIMCO, THE BEDLAM ROVERS (a cool band, though I guess they're not punk enough for MRR), JAWBREAKER and J CHURCH. Don't write us, 'cos we're too busy with our own anxieties and idiosyncracies to deal with mail.

Okay, last up is Sycamore St. The neighborhood is going to hell, and hopefully I'll be out of here soon. My old band, CRINGER is long gone (even though these pathetic records keep coming out) and my new band J CHURCH are already on our third drummer. Records on Allied and Broken. 'Nuff said. Write us and I'll make sure Gardner gets to read your letters. PO Box 460346/ San Francisco, CA 94146.

Anyway, my roommate's band is JAWBREAKER. If you haven't figured it out, they live here now. They're playing just about every weekend and have a new LP/MC/CD called *Bivouac* coming out on Communion and Tupelo (the same thing really). Blake is in love. Adam is out of the hospital. Chris has mono. Write 'em cuz they need to feel wanted. PO Box 411324/ San Francisco, CA 94141.

Man, this scene report thing is a lot harder than I thought it would be. I'm sure there's a lot bands and people I'm forgetting. There are whole scenes here that I didn't even feel I knew enough to comment on (Phantom Surfers/ Surf/ Garage thang for example). Not too sure how to end this. If anyone feels they have to react to this scene report, contact me through Maximum. Lance.

P.S. Three nights after writing this, Lance and Lydia were illegally arrested for walking outside their house 2 hours *before* the curfew. They were held 4 hours in an outdoor cage, then kept for 24 hours, didn't get food or sleep for the first 12 hours, and had $1000 bail.

San Jose, oh shit chet

What can I possibly turn you onto in S.J.? Now that we've found our way there, could some one please make a U turn? Case in Point: On my way to deliver this (late, of course and not even written to boot,hah!) I'm making my merry transfer to bus 23 with Swiz making my hangover go way real fast and loud like when a rather homely fellow tapped me on the shoulder and inquired if I'd done time, me figuring it was some new and hip rave drug so I kinda looked blankly at him. Anyhow, the conversation goes a little something like this: Him: I said, you done time? Me:You mean jailtime? No. Him: Are you a skin? Me (somewhat amused now): No.(I have dreadlocks.) Him: I mean, what do you believe in? Me (more serious now): Me. Him: Well you can see by my hair I'm a straight aryan. Me: Sorry about that. Him: Well, reason I asked, cuz I seen your tattoo (skulls and barbed wire) and lots of skins have that. Me: Sorry again. He kinda mumbles: You might get in trouble for that. (exit dope on bmx bike stage right) True fuckin story. Now I'm halfway to the happy community of Sunnyvale, I'm listening to Crimpshrine, my day is looking up and I remember this is a scene report, not a punk rock sociopolitical diatribe. Okay I'll admit it, if you take the time to sift thru the small minded poo-poo head attitudes, the 'my mommy bought me a pair of mauve 10 hole Doc's yesterday, I'm hardcore today' punks, and this whole techno-pop, acid house, rave bullshit that we've been afflicted with, deliver us, amen, and you can find some cool bands with some real talent and a message worth hearing. (Upon reading that last sentence, I realize I'll be creating some enemies, but fuckit, no apologies, I haven't slept for the last 36 hours, I care not.)

As I remember, I was babbling, and back to the point of my babble, not much goes on here in the way of a united and strong scene, but here are some examples of the San Jose underground music movement.

For starters, KRUPTED PEASANT FARMERZ' drummer Brad has relocated to the jolly cowtown of Modesto, making practices somewhat more difficult. To complicate matters, they've replaced their bass player and rhythm guitarist. Tom Sloan (ex SQUARE MEAL) has taken over bass duties and works like a charm. Rob Cass-perry (AKA Cassava) now plays rhythm and also does a swell job on vocals, backup as well as some leads, but his guitar work is lacking and a temporary hiatus has (or has it?) been declared to bring him up to par. Their last show was at the Saratoga Bowling alley with SLEEP on March 14 in the presence of a very enthusiastic crowd. As far as recorded material goes, their split 7" with the CURBS has been out and on the market

for some time, and all the goods needed for the *Farmz Not Armz* EP have been sent off to Bullet! records in Germany. For info, booking, or herbal agriculture tips, write Boris Resarf/ 448 Madison Dr./ San Jose, CA 95123.

Next up, the band that makes up the remaining half of the split 7", THE CURBS. They hail from the Almaden Valley and they are soo fuckin' fast. I got a chance to sit in on a practice session and hoo-boy these boys are getting tight. Aaron sings as always, but has opted for six strings instead of four. A hair head named Kevin now plays bass, and this switch has added to the CURBS already massive sound. They have a 7" recorded for Bullet! entitled *Herb for the Curbs*, as well as a possible 7", *Criminal Mind*, to be released as soon as Aaron receives his tax return. *Criminal Mind* would be released on S.J.'s Brain Dart Records. For all the info and the bands highest pinball scores write, Aaron Oman/ 6824 Elwood Rd/ San Jose, CA 95120.

As far as PREACHERS THAT LIE go, a long vacation seems to be how you'd describe it. Rob (KPF) has abandoned his guitar duties and this position remains open. Funny hairs and serious boozer types need only apply. Call Dean (oops! Punker) at his Mom's house for info (408)978-7538, and be nice his mother is an invalid. Their indefinite last show was April 10 at the Cactus Club, with the DWARVES, NO USE FOR A NAME, AND THE BY PRODUCTS. I skip-ped the BY PRODUCTS and NO USE for the $2.50 Rolling Rocks at Ajax, (the club for those who missed the beat generation) but I did tear myself away from my selfishness to see PTL, who seem to conjure up some voodoo curse on themselves when they play. We entertained ourselves by pretending Rich Helmet was Jesse Blatz, needless to say he was covered with spit. THE DWARVES (yea yeah I know they ain't PC!) fuckin' rule, FUCK, FUCK, FUCK. In the future for PTL? Who knows? Maybe a record label? Called Stinky Feet? Hmmmm.

Ok heres the deal, dead-

Scene reports

line is way near and I still haven't slept, so I'm plugged into Econochrist's *Ruination* LP and coffee, so I'm a bit disoriented and things might be a bit jumbled and confusing from here on out.

New Bands TALES OF DESPAIR (tentative name) is Ian (ex PTL) and his pack of mountain men staggered down from their house in the Los Gatos hills to play their first show on April 25th at Olympic pizza. JANITORS AGAINST APARTHEID, another new band, opened, and Sunnyvale legends(?) NO USE FOR A NAME headlined. The show went smoothly and was put on by the Sunnyvale Music Club. T.O.D. have been in the studio recording a demo, which should be out as soon as I finish the artwork. Communicate Ian Graves (a.k.a. Lothar of the hill people)/ 20750 Brush Rd/ Los Gatos, CA 95030..

CAJONES is another new band with some impressive members. MoFo (ex DRUNK INJUNS, ex *Thrasher* mag) Lars (ex Uk Subs), and Mike Toturro (ex Nirvana, ex SPIT MUFFINS) have joined forces with a drummer. (I hope!) Haven't heard anything yet but their first show will be May 1st. with the ODD NUMBERS, at Marsugi's in downtown SJ. Oh yeah, their name means 'balls' in Spanish, cute huh?

The Ray Stevens tribute paragraph Ray Stevens long involved in the San Jose underground music scene (THE FACTION, LOS OLVIDADOS, DRUNK INJUNS), now dabbles in producing and promoting of bands varying in musical styles (HEMI: fast, power-grunge; THE ODD NUMBERS: slow, poppy, ska stuff; DIATRIBE: infuckingsane industrial (so!); and SHOVELHEAD, to name a few. For more info, or a catalog type dealybob write to: 819 Productions/ 819 N. 2nd/ San Jose, CA 95112.

Wild hairz & zine report: 2/3 of MDC have been found in San Jo recently. Chris Wilder (ex STIKKY) plays guitar in bondage breifs for MDC, Al Schwitz spotted on Light Rail with wife and kids in tow? Sources swear MDC's new bassist is local. Any conformations? And speaking of ex STIKKIES, Chris Dodge is once again in NO USE FOR A NAME, but this time he wields the rhythm guitar. and Todd Wilder is making young girls' wet dreams a lot hotter since the break out of his reggae band INKA INKA.

Steve Von Till spotted raving it up in San Jose. Sources say he was in full rave wear, even sporting a whistle. Is NEUROSIS going house? Does new keyboardist Simon have anything to do with this? We'll keep you updated.

Chris McCaw editor of Southbay's oldest institution of underground skate literature (since 1972) is sitting on a prime issue to maximize consumer demand, therefore increasing profits. Someone made me write that. Seriously *Anklebite* is said to be nigh completion.

cHRoNIC baILS inc. up for auction? Corporate takeover? No I just lag hard, and now I am couch touring (not really homeless to the extent of some) so if you see our ad in the new *Wajlemac* don't send money to that address or the hippy that lives there will use it to buy dope or fix the wall. Hmmm.

Playground #8 is on the streets, pick one up. Write Sid Jenks or Andy Crash/ 1324 Bobwhite Ave/ Sunnyvale, CA 94087. I think its 25¢ or 50¢, so go bum it off Jake FILTH.

Last and certainly least, the pay to play fucks who say support the scene yet contribute to the very death of it. These bands put all their effort into selling tickets for the MAN, when they could be finding alternate places to play. I guess some bands will do anything to get a show. Recently, F.D.S. (FUCKING DUMB SHITS) shelled out hefty cash and integrity to play with the likes of Bad Religion and SNFU. Then they go and demand money from people who are trying to set up cool shows, namely the Gavilan Peace Fest folks. While their cohorts SKULLDUGGERY (probably the band with the lowest IQ) spent their allowances to play with Bangloraj.
Chronic Joe c/o *Chronic Balls*/ PO Box 20661/ San Jose, CA 95160

Joe has said his bit, now its time for my sketchy scene report. Okay, let's slip out of San Jose and go next door. That's right- Saratoga/Cupertino/and Sunnyvale! People down here are getting excited about local shows and helping out local bands. With the south bay punx loving pizza so much, they decided to play at Olympic pizza in Saratoga. So March 6th KPF, DRIPPY DRAWERS, and STUMPY played to a packed house of screaming naked women. STUMPY, Andy Playground's new band just recorded a demo, they also have patches made out of some fat kids old pants—that means they have a lot of them—so check this shit out. They can be reached at Playground World Headquarters/ 1324 Bobwhite Ave/ Sunnyvale, CA 94087, demos 3 bux, patches available for mere pocket change. DRIPPY DRAWERS has a 7" coming out soon on Negative Records from Fresno.) This show was one of the first put on by the Sunnyvale Music Club, whose main goal is to put on 2+ shows per month in the south bay. Pizza places, halls, parks, bowling alleys, anywhere willing to have us, really. This all-volunteer, non-profit club needs your help, advice, and comfort. So pleez write to SMC/ 627 Endicott Dr/ Sunnyvale, CA 94087. The club's next show was a Saratoga lanes bowling alley. To a screaming throng of 300 naked men played, SLEEP, KPF, DRIPPY DRAWERS, STUMPY, and SMD. The bands were great and the crowd had fun too. SLEEP, of course, has a new album out on Very Small Records/Tupelo recording Co. They were cool despite the thinning of the crowd. April 5th, in a parking lot in Burlingame, we had FLYTRAP, AMYDALA, CLAP BAND, and SHEEP SQUEEZE. The CLAP BAND.. well... just go see them. Then on April 17th at Italo's Pizza we had a SMC benefit show with AUDIO FUNGUS, ABBERATION, DRIPPY DRAWERS, and EOS. I believe this was EOS' first show, a San Jose based power band with a lot of potential. AUDIO FUNGUS (one of the older south bay bands) has a new demo out. I lost the address so if you want one, just write the SMC, 3 bones for the demo. ABBERATION, the semi new Sunnyvale powerhouse, busted eardrums and pizza as innocent bystanders watched. They also have a new demo out and it is good. 3 dollars to 518 Humber Ct/ Sunnyvale, CA 94087. The next day, again at Italo's Pizza, was another good show. 187 CALM, 976, and PLUTOCRACY. 976 is Lucas' new band (former Mental Enema), 187 CALM is Mike's new band (also former Mental Enema). While at my freind Lauren's house, I was lucky enough to hear their demo, It was great. a definite must-see band. To get ahold of these guys or any other band whose addresses were unavailable write the SMC. ..

So thanx for tuning in to our scene and get in touch, have a nice day- Mo

P.S. Since I typed this shit for these laggers, I'll have my say.. Ummm well they did a pretty good job covering it so I'll just say this: I took the photos for this scene report and if anyone would like to write me concerning photos or anything contained in this scene report I do welcome it. Communicate. Branch/ Box 20661/ San Jose, CA 95160

Of course Lance and Lydia were pissed about the Rodney King verdict. Sure, they're P.C. They were even looting the night before. But at 21st and Mission, two hours before curfew, three blocks from a planned demonstration, they were just mailing a letter to Lydia's mom. Next thing you know, our reluctant heroes are surrounded by cops in riot gear.

Little did they know they were about to embark on....

LANCE & LYDIA'S BOGUS JAILHOUSE ADVENTURE!!

They're handcuffed, frisked, and whisked into school buses, sirens screaming, to Pier 38 (not to be confused with Pier 39, home of salt water taffy and Ghiradelli chocolate and ashtrays made out of seashells). Our home for the next 4 hours is an unused raftery metal building with port-a-potties, port-a-pay phones, and a half-inch of black grease on the ground. The various Mission riffraff mill around, wait on line for the phone, get in righteous philosophical arguments with the bemused deputies, on their $28/hour overtime.

Time moved slow. Lydia and Lance named the fifty states (and their capitals). Priority was avoiding eye contact with rabid, quasi-perverse RCP types and others of pontificating habits. Lance started to be seriously *un*amused. Lydia laughed out loud periodically. The crowd is 85% punky/hippie/lefty/student types, 5% homeboys, 5% confused homeless people.

4% families, and 1% Lance and Lydia, who defy all categories.

At midnight the cops stopped scratching their heads and loaded us onto a city bus to nowhere. We jostle around comically with our arms clumsily handcuffed behind our backs. No one's talking (just reading the bus ads) except the 40-ish street alcoholic with red lipstick picked up on her way to get a burrito at Farolito. She thinks it's bullshit.

We knew things were getting bad when we got on the Bay Bridge. Either we're going to jail, or, worse, we're going to Gilman. For better or for worse, it's jail — the Alameda County Jail. Serious jail. "Penitentiary" style. Floodlights and razor wire.

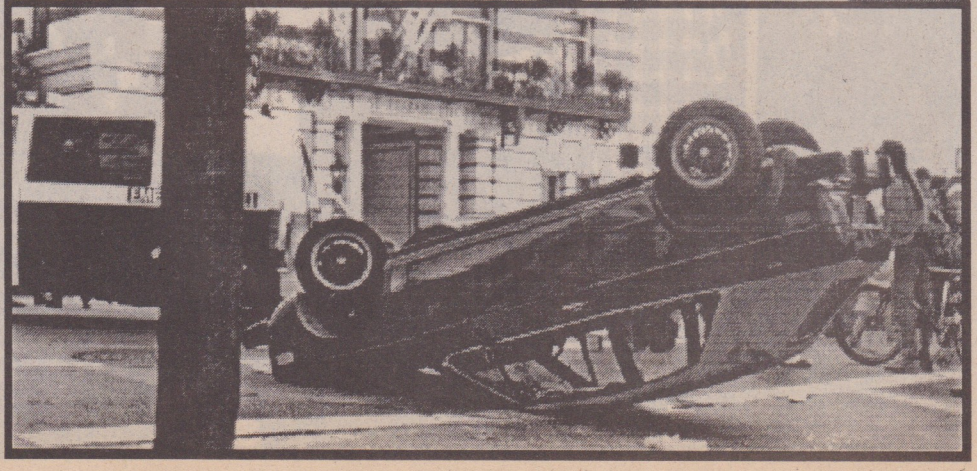
"Ladies first!" For once, Lydia thinks it's OK to be patronized. Lance gets to stand outside for hours in a chainlink cage. In the women's holding cells, girls start squealing about ugly prison clothes and having to remove their tongue rings. How uncool! Hours later, the men complain about similar things — wasted tickets to the Kennel Club, and not wanting to get stuck in a cell with the RCP guy. The women are intimately searched by unkind latex fingers. Jewelry and pens are confiscated with mysterious references to the "ladies inside" who will stop at nothing to rip a nosering out of an unsuspecting schnoz. It's meant to trip us out; it works. Led in single file — "silence, ladies" — through miles of corridors with shiny floors and spooky mechanized carts that cruise solo along magnetic tracks on the floor. The deputy's pants are hanging off his ass and laughing is like talking but smiling isn't forbidden.

By the time the men are processed, it's 7:00 am — too late for sleep, but just in time for bad breakfast. Breakfast confirms it — we really *are* in jail. Oliver Twist-esque gruel, plus indefinable lumps and clumps of yellow starches, probably eggs and potatoes (well, Lance liked the potatoes — that's how hungry he was). And it's true what they say about prison bread...

We live in pods. It's hard to explain what a pod is. It's like a little prisoner ant farm — with homo and hetero ant sections — with anywhere from 36 to 96 people. There's TVs with three channels (but you can watch *White Nights* with Mikhail Baryshnikov and Gregory Hines all day long). If you're a *bad* prisoner and don't close your cell door all the way, the guard shuts off the TV for the whole pod and scolds you sternly. (This only happened to the girls, who were bad. The boys were good).

The next event of any interest (unless you call the sink overflowing interesting) is lunch at 9:50 a.m. Yum! Four pieces of bread (surprise) and mottled pimento loaf and two packages of mustard thrown in. Lance is the only prisoner in the whole jail to get PB & J. Lucky fuck.

By the way, it's really boring in jail. We don't know what's worse: the boredom, the cops, or the lefties. But thank god for the



photos by Cammie & Jennifer

lefties. They want to organize us. We wouldn't have anything to do without the hourly meetings, the prioritizing of our phone calls, our division into committees and odd/even floor groupings. And without the expert facilitation of the meetings, the frequent announcements sung out across the pod floor, the self-appointed leaders rushing to turn down the volume on the television — we'd never know we were in jail! We would have just forgotten. Their excellent efforts to point out the injustice of our situation give us something to do (pass around lists) and something to think about (whether straight democracy or consensus is the better decision-making method considering the situation). Everybody's walking around with furrowed brows, deeply concerned about communicating our plight to the "outside," getting a press release written, calling meetings.

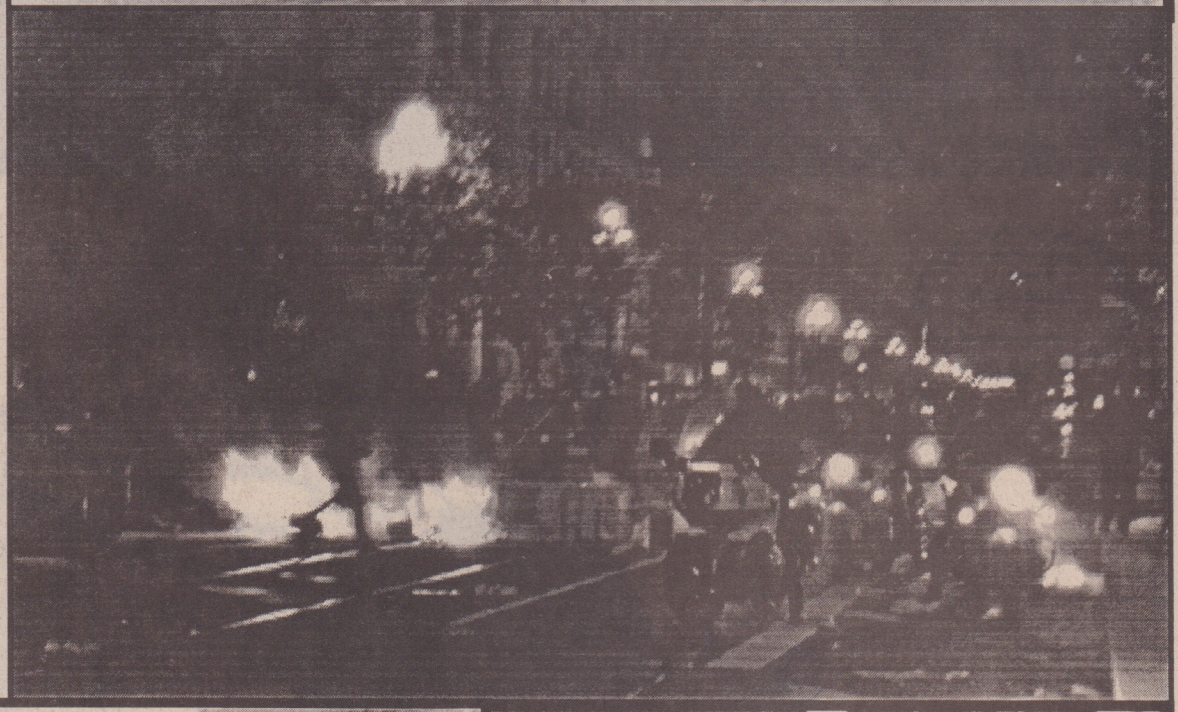
Meanwhile, a zillion miles away in San Francisco, Jennifer and Melissa work around the clock to liberate their hapless comrades. The Hall of Justice had its head up its ass. They said that since we weren't in the computer, we weren't in jail. Of course, you can't bail someone out if they aren't actually in jail. It sure *felt* like we were in jail.

Jennifer took the struggle to the Board of Supervisors.

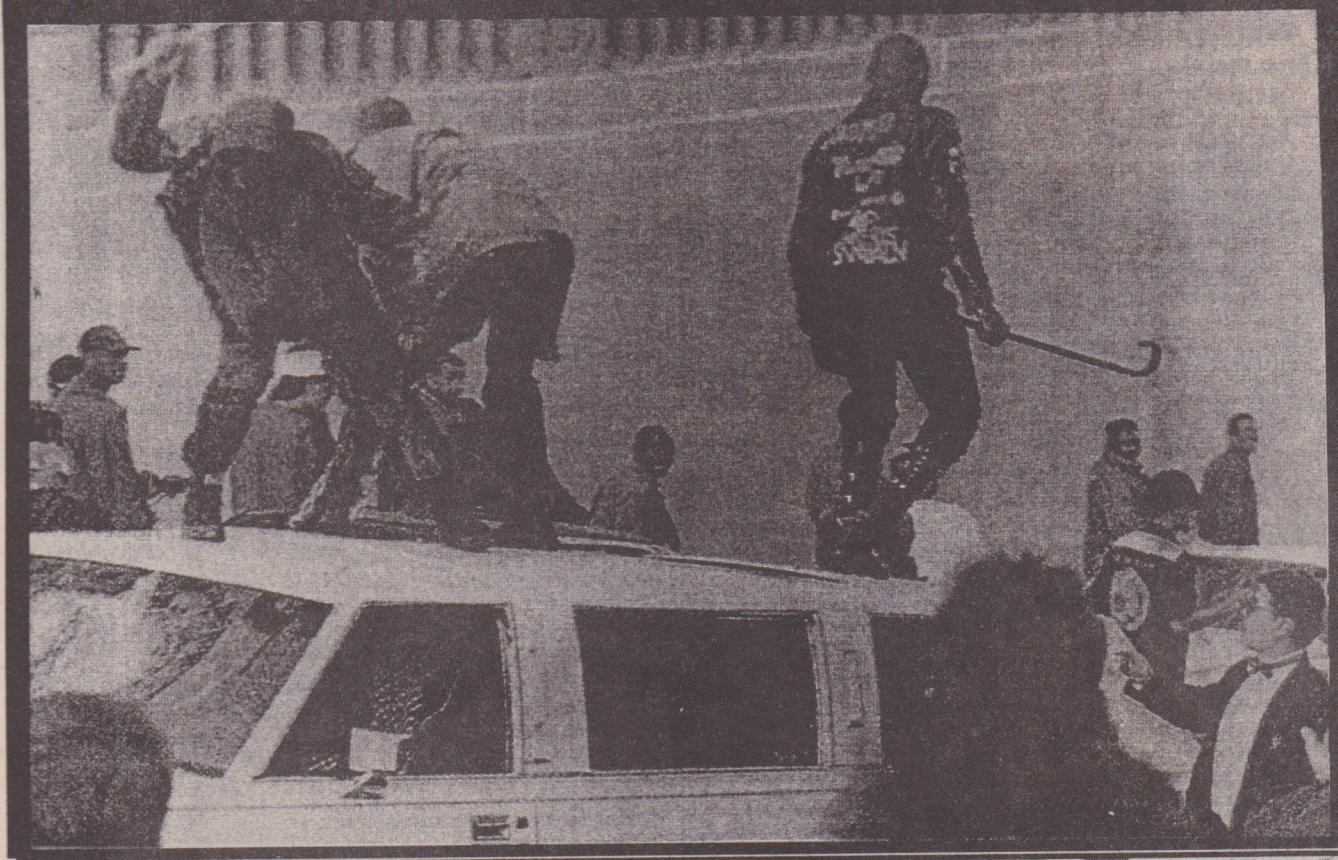
"Since when is it illegal to mail a letter??!!" she demanded.

"ANSWER HER! ANSWER HER! ANSWER HER!" the mob chanted.

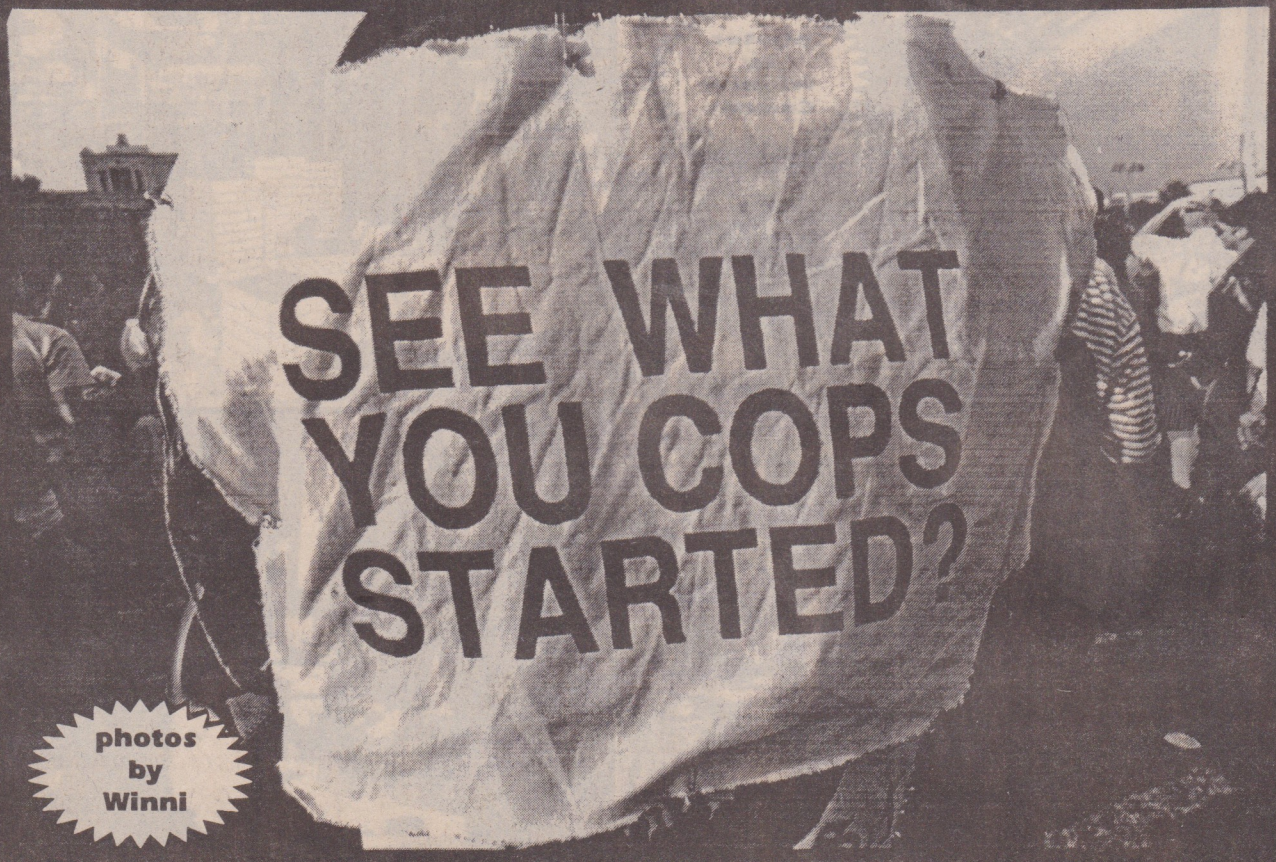
Eight hours, $2000, and four slices of bread later, Lance and Lydia emerged dazed from the gates of Santa Rita jail. What happened next may



be too surreal to explain. Let's just say it included a van, an amazing sunset, some cows and loud country music. The San Francisco skyline never looked so good.



Wacky hijinx aside, we're pissed. San Francisco turned into a police state for three days. 1600 people were arrested, most of whom were innocent by-standers. There's now talk about some class action suits, court cases, etc... What's horrifying is the amount of public support for the SF police sweeps. If this is any indicaton of where the most "liberal" city in the country is heading, fasten your seatbelts. It is going to be a long and very bumpy ride.



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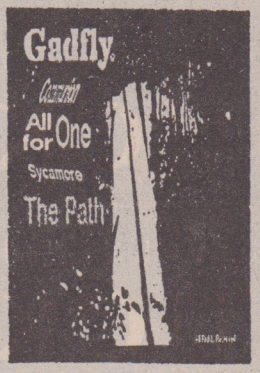

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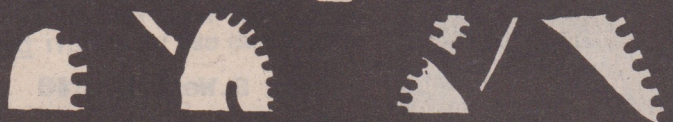

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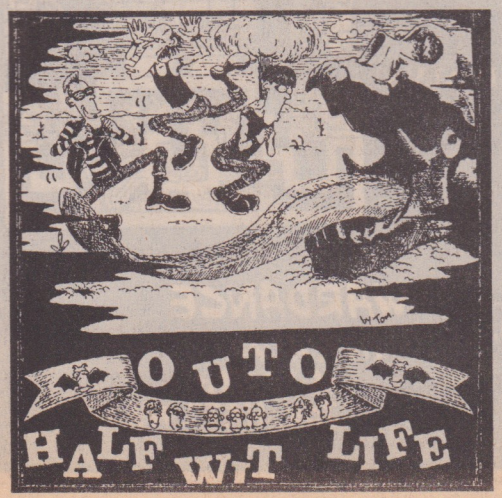
WELCOME TO THE SCUMPIT

By Brian

Konnichiwa! This is Brian and this is my lame attempt at a record run down of some Japanese stuff. One of the most popular groups from Japan is the now broken up band LIPCREAM. They rose from the ashes of another band THE COMES who have a 12" called *No Side* on Dogma Records (1983) and some crappy rock LPs later on. LIPCREAM's first record is the *Kill Ugly Pop* 12" along with the *Lonely Rock* 7" and *Night Rider* 7" on AA records. Other LIPCREAM records are *9 Shocks Terror* LP, *Close to the Edge* LP and their last LP sometimes called *Sin*, but is untitled. They also appear on many, many compilations including *Thrash Till Death*, *The Punx*, *Fairwell to Arms* and most importantly *Hardcore Unlawful Assembly* LP.

Also on *Hardcore Unlawful Assembly* are some very early tracks from OUTO. OUTO is also broken up now and their name means (by the way) "Puke" (as a verb). The first OUTO record is the *Many Question, Poison Answer* 7" on AA records, their second record *Half Wit Life* 7" and their last 7" is *No Way Out*, all 3 appear on a bootleg LP with 6 comp tracks. They also had an LP called *Shoujikimono Wa Baka O Miru*. All OUTO stuff is head cracking hardcore thrash. Ex OUTO members have played with SOLMANIA (severe industrial noise) and RISE FROM THE DEAD, who have a flexi out (*Haraguro*).

RISE FROM THE DEAD also has a member from S.O.B. (Sabotage Organized Barbarian... your guess is as good as mine as to what this means) who are the next band I'll discographize. The first SOB record is the 7" (later repressed as a 12") *Leave Me Alone* released in '86, after that was the *Don't Be Swindled* LP. The vinyl on both of these is out of print, but have both been re-released on one CD. Then the legendary SOB/Napalm Death flexi came out. This is my favorite SOB—totally fuzzy raw production. 100 copies were also made on hard vinyl of the flexi. Next up is the *Thrash Night* 7" on the UK label Rise Above. 500 on red vinyl. For the next record we go to live tracks recorded on the '89 European tour, 2000 numbered copies of this 7". Their most popular record to date has to be *What's the Truth?* LP released both on Rise Above and on Selfish in Japan. The B side of the LP is all tracks from the *Thrash Night* 7". Also available on CD.



To my knowledge the newest SOB is a gig give away only flexi of live songs. There are also 2 bootlegs of SOB stuff, the first being a split 7" with OUTO. Live tracks from 1988. 500 made: 200 black vinyl, 100 red vinyl, 100 blue wax, 50 on orange vinyl and 50 on green. Sound quality stinks, pretty much for collectors only. OUTO tracks, better sound and better playing, too. The second bootleg is a 7" of '86 and '88 demos. Really good stuff, but you can see why some of this is not record quality (ie kinda loose, too slow, fuck up, etc.) I think either 300 or 500 made. I need another copy of *Osaka Mon Amour* if anyone can help me. And the last band I'll cover for now is GISM. These guys are really metal, but there is enough hardcore bits to appeal to punks, and those vocals!!

Total growl fest! First GISM is the totally great *Detestation* 12". Either you love it or you hate it, as I've found out from talking to people. The only other legitimate release from this band is the *Military Affairs Neurosis* 12" which is really metal— I've only heard 1 song from this and it sucked. There are 2 industrial tracks on this as well. And speaking of industrial, Sakevi, the singer of GISM, sang on the *Viva Angel* LP by HIJO KAIDAN (Escape Stairway) and also had an LP with Jojo of HIJO KAIDAN called *Mammalia*— All industrial stuff and only a few places where you can hear Sakevi's distinctive voice. There are also a few bootlegs by them, one being *Anarchy and Violence* 7" (100 made) and the other being *Death Exclamations* LP (200 made) on really cool splattered orange and yellow vinyl. Special limited editions of 20 apiece of copies with either bonus 7" (*Anarchy and Violence* 7") or extra inserts and stickers. One side is a live tape that has incredibly bad sound quality, but the other side is a compilation of tracks from other records and compilations— killer stuff. There are also long time rumors of a picture disc 7" of the song "ABC Weapons", but I'm not sure that has seen the light of day yet. GISM appear on some comps like *Greatest Punk Hits* LP, *The Punx* tape, and *Hardcore Unlawful Assembly* LP. Also some records I forgot to mention above are: COMES— *Waving Tits* bootleg 7" (500 made, 50 marbled vinyl), SOB *Kaidan*—LP this is a live LP of SOB and HIJO KAIDAN playing at the same time on stage. And there are 50 hard vinyl copies of the RISE FROM THE DEAD flexi.

I would like to do more Japanese articles so if you have info on bands/ records please write me! I will cover compilation records, lesser known bands, and other greats like SWANKYS, CONFUSE, etc., so if you can help please do— you will get credit for help! Sorry for my sloppiness and sayonara! Brian/ PO Box 8511/ Warwick, RI 02888/ USA.

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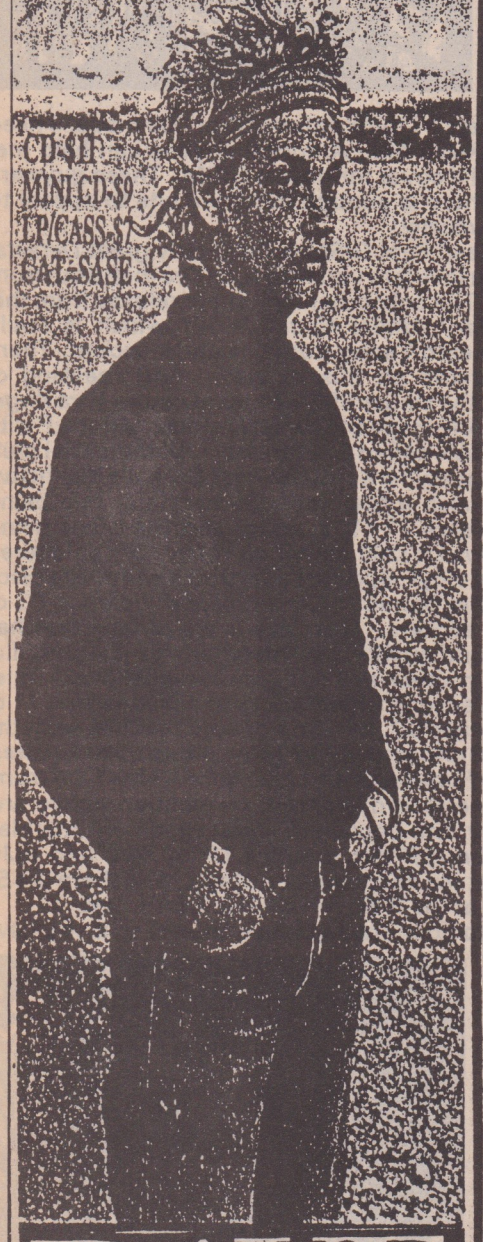

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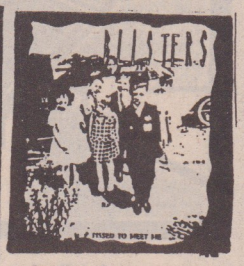

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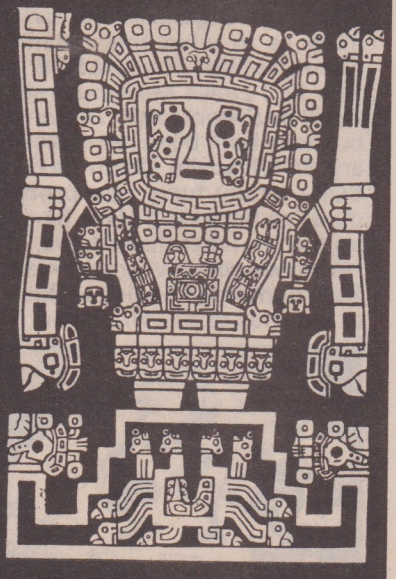

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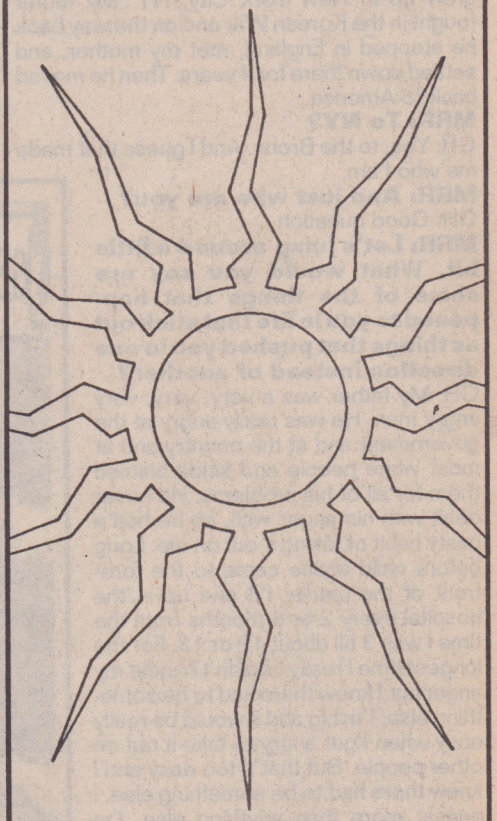

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George Hated has seemingly inherited the thankless and vastly unappreciated task of trying to keep Gilman Street glued together. He also fronts a band, The Hated, and does periodic spoken word rants. Interview by Tim.

MRR: How old are you, George?

GH: Twenty six.

MRR: And where did you grow up?

GH: I was born in Manchester, England and grew up in New York City, NY. My father fought in the Korean War and on the way back he stopped in England, met my mother, and settled down there for 4 years. Then he moved back to America.

MRR: To NY?

GH: Yes, to the Bronx. And I guess that made me who I am.

MRR: And just who are you?

GH: Good question.

MRR: Let's jump around a little bit. What would you say are some of the things that happened to you in life that stick out as things that pushed you in one direction instead of another?

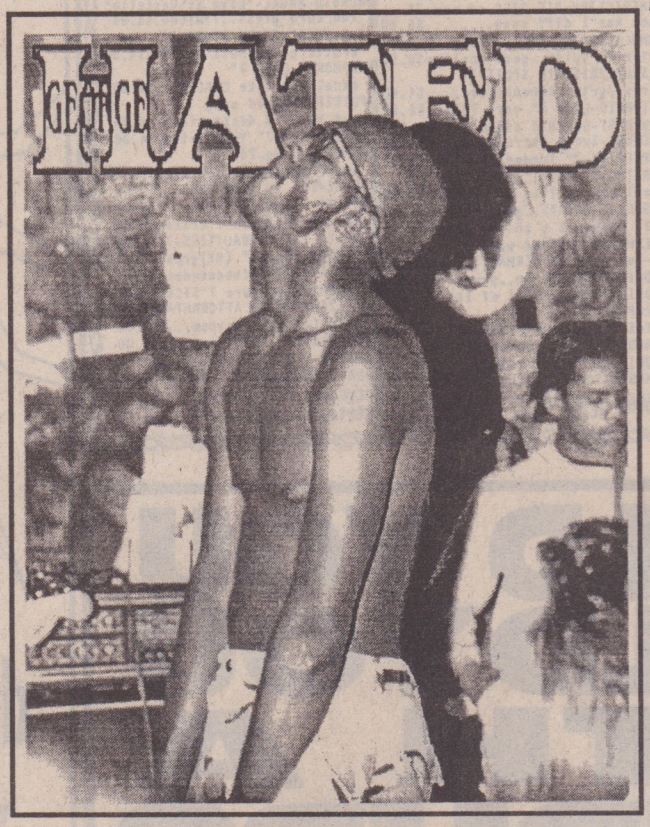
GH: My father was a very, very, very angry man. He was really angry at the government and at the country and at most white people and kinda blamed them for all of his problems. He never dealt with his anger well, so he had a nasty habit of taking it out on me. Long before child abuse came to the forefront of the media, I'd end up in the hospital every 2 or 3 months from the time I was 3 till about 12 or 13. For the longest time I really couldn't handle my anger but I knew there had to be something else. I'm big and it would be really easy when I got angry to take it out on other people. But that's too easy and I knew there had to be something else. I guess, more than anything else, I'm always searching for another way to help people because I don't feel like I got any help as a child. I was an only child and grew up alone, didn't have a lot of friends, and internalized a lot of the things that I felt. As kind of a payback, I now try to everything I can to help others so that they have an easier time of things than I did.

MRR: At what point did you have this insight that you had to somehow behave differently?

GH: When I was about 19. I cut my mohawk off when I was 17 and went through a year or two of attitude, being "bigger and better and stronger."

MRR: How did a kid from The Bronx get into hardcore?

GH: My parents moved to Jersey when I was 12, and that opened me up to a lot of different people. I think I went into a record store in Teaneck and found a Clash album. I bought it, took it home and listened to it, and it made a difference. I liked some of the music and a lot of what they were saying. It still didn't quite make sense but it seemed to make more sense than everything my parents had been drumming into me from day 1, that I had to grow up and get a job with medical benefits or else I'd be nothing. I went to see The Clash in NY in '78, and after that I cut my mohawk and ran away from home the first time. I moved back in and out over the next few years and left home entirely when I was 14 and would only go back when they weren't there to steal food or grab clothing. I squatted for a long time, and by the time I hit seventeen I cut all my hair off and went through severe attitude. Because I was always physically larger than my peers, there's always been that fear/respect thing going. But I knew there always had to be another way; it was too easy. If I could do it and I could stop, there had to be something else. Plus, I was drinking a lot at that point. I stopped drinking around people because I get really, really violent. I'm by no means an ideal pacifist, and don't quite understand it, but there's got to be another solution.



MRR: Any other influenes on who you are now?

GH: I joined the Marine Corp, and though it was one of the dumbest things I've ever done, it taught me a lot about who I was. I didn't join because I was a hardcore patriot or wanted to go out and kill. I joined because they had really nice uniforms and they would give me a gun and let me play with it and pay me. It sounded simple. I went through training and got to understand the concepts of psychological modification. People go in with lives, dreams, hopes. And they leave single-minded. Some people need a lot of structure and order and are very happy because they don't have to think. But it showed me just how easy it is for human beings to be manipulated into doing things that they would never do but now feel they want to. Most people, if given a rifle, would not go out and kill people. But after 13 weeks of behavioural modification, they point you in a direction and people fire. They don't have a choice and don't even think about it. It becomes reflex. That gave me an insight into what human beings are. That taught me a lot. It was a valuable lesson, but not something that I'd advise anybody to do to themselves.

MRR: How did you end up out in California?

GH: New York had gotten too easy for me. I didn't have to pay for shows, always had a place to stay, didn't have to pay for food. There was no challenge left. So, one day I decided to move to California. I drove to Hollywood, had dreams of living at Venice Beach and skateboarding all day. I lived in a car for about 6 months, worked a lot of construction, squatted at construction sites, and once again I tried to live that American dream but it didn't work out. I was making a pretty good wage but never made enough to do anything but just get by. Never had enough to put down a deposit on an apartment because I was living out of a car and eating out all the time. Finally, the car broke down and I couldn't afford to fix it, but met somebody who knew people in the Bay Area. They said we could stay with people up here, so we moved up here. The first night here, I came to Gilman because everybody at the 5th Street House worked there or volunteered there or scammed their way in. I worked that first night and have been here ever since.

MRR: How did you get more deeply involved with Gilman?

GH: I worked the cashbox that first night, which never should happen. But because everything worked out fine, I became a trusted individual. They had been having money disappear for a long time. Then I started working security and coordinate that staff. There were a lot of things that needed to change. Organization isn't always a bad thing. I started helping Michael Diehl with the paperwork, in his dealings with the city and police, and somehow I ended up with way too many keys!

MRR: A lot of responsibilty seems to fall on you now. How does that feel?

GH: So far, I think the changes that have been made since I started being general manager...for lack of a better term...which didn't start November 1, when I was elected, but almost a year before that...have become more organized and a little smoother. The city is on the verge of happy with us. It's an imperative with me that the people that come here have a place to go. The music...it matters sometimes, sometimes it doesn't. I can't think of the last time a band played here that I actually really, really cared about. It just matters to me that for 8 hours, on Fridays and Saturdays, people have a place to go, where they can relax and don't have to worry. That's pivotal.

MRR: I've seen you really stressing on some nights. That's an awful lot of responsibility.

GH: I cope as well as can expected. There are some nights where, if I had any hair I'd pull it out. My ulcer goes pretty much constantly at this point. But it's of such importance to me that it's worth it. At the end of a show, no matter how bad it's gone, to have 1 or 2 people come in and say "See you later George, thanks" makes all the difference. We've done something, made it through another weekend. Maybe somebody met somebody, made a friend, or came here and realized that they weren't all by themselves in their thoughts. Or maybe somebody came here and had a really bad time, but at least they weren't sitting under a bridge somewhere with a 40. It makes a difference.

MRR: Given that you've found an outlet that you can sink your teeth into, and that you've got a band and also do spoken word rants, are you still as angry as ever?

GH: In some senses I'm angrier than I've ever been. I'm now in an odd position of having to play both sides of the fence. Every Friday and Saturday I have to play policeman, big brother, father, best friend, and therapist for 150-200 kids, but at the same time there are people that come here that, like Billy and other racists, who 3 or 4 years ago I would've beaten senseless. But now I have to set an example, other ways to get around it. People like that crawl so deep under my skin but I can't let it get to me. If I do, then I have no excuse telling anybody else they can't. At times it gets really, really close.

MRR: Does getting up on stage and raving help that?

GH: Somewhat. But it doesn't help me so much as I hope that if in a room of 200 people, if one person hears one thing that I say and thinks about it, then it's a start. I wanted to be president when I was really young, wanted to change the world. No more taxes and I was going to shred the army and get rid of it. Everything was going to be beautiful. But I find that as I get older I can't tell if I'm going from radical to liberal to conservative. But as long as every day I can make at least one person around me think, I feel like I'm doing something, I'm changing my environment, I'm changing my world.

MRR: What are some of the things that you address when you do the spoken word thing?

GH: I still am angry and confused about property ownership, the concepts of racism and sexism. I still can't understand how someone can feel that they own land. I understand why they believe it, but I don't understand the concept itself. It was there long before they got here and it'll be there long after they're gone. It can't actually be theirs more than it's anybody else's. I understand that in life we have to prejudge things...you can't walk through life without prejudices, it's impossible. But I don't understand how it can become so ingrained that a man can only see a woman as an object, or where somebody can only see me as a nigger and not a human being first. How does it become so dogmatic? But, that's my stumbling block, judging people by my standards, assuming that my standards are any more rational or feasible than theirs. I don't think that I'm on the lunatic fringe, but at times I start to question it because so many people don't agree. Society as a whole tells me that I'm crazy and they're not. But it's not that easy and there are a lot of issues that are really confused in my mind. We pay rent here at Gilman, so I'm paying into the property ownership thing, but I don't agree with it. I haven't worked in years because I refuse to pay taxes. I can't fund a government that does what it does to people as a whole every single day. But every time I buy something I pay taxes. So, it makes me confused, angry and frustrated. Having the band helps, doing spoken work helps some-

what, but everyday I still get slapped in the face by "reality." I've got my ideals but they don't quite mesh with what I see around me.

MRR: A year ago you told people that you have leukemia. Is it still in remission?

GH: Yes, and I feel "ok". Colds still last a long time, I've had a rash for 6 months that won't go away and have a little more trouble fighting off infections and common diseases.

MRR: Has that affected your outlook?

GH: In a morbid but good sense. It's hard to describe the feeling you have when somebody tells you "The way things look right now with your white cell counts, you've got in the neighborhood of 2-6 years to live." You realize that "Now I can schedule everything. I've got to do this, this, this and this before then." You never know, you can get hit by a garbage truck tomorrow or live till you're a hundred. It's hard to have that concept of 'forever'. Your life is forever because it's as long as you get.

MRR: Did it throw you for a loop initially?

GH: The first week, I couldn't talk about it. But now I can, though not often because I can't dwell on it. There are so many more things in life that are so much more important than me. I'd rather worry about somebody getting beaten up down the block than the fact that my health is not the best. That person down the block is more important because I can do something to change that, but my leukemia is something that I don't have control over. So I take it one day at a time. I feel good till I don't, and when I don't I'll deal with it then.

MRR: Speaking of health, let's talk about the health of Gilman. As one former organizer to another, I got pretty disenchanted because I felt that too many people took the place for granted and that they didn't deserve something that good. Do you ever feel that way?

GH: Yes and no. I know that the vast majority of people that come here see it as nothing more than a place to come see shows and a place to run around in circles or break bottles down the block. But every show you'll see 4 or 5 people that you've never seen before, kinda huddled close together, looking around and uncomfortable. But then they come back the next show, they meet poeple. Every week there are new people working. As long as it serves a few people every week, the rest of them I'll tolerate.

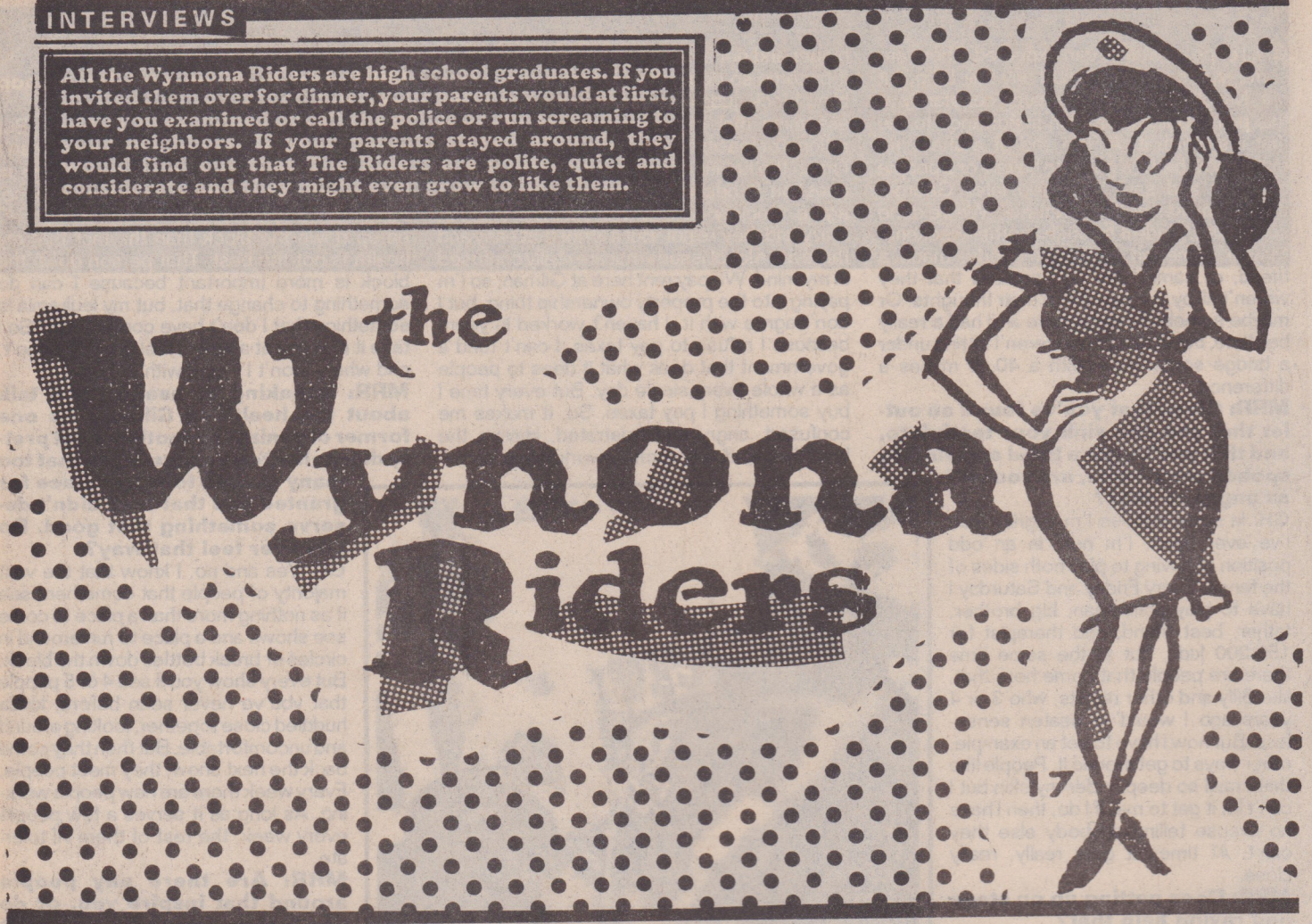
MRR: Are there any people around that inspire you, or do you feel that you have to hold it all together?

GH: It's hard because I worry. I had pretty serious plans to be out of the country by September, hoping to be in Scotland. It's one of those things that I want to do, to start a small self-sufficient farm in the Scottish highlands. But I worry because I don't see anybody on the horizon that could take over right now. I keep telling myself that Gilman was here before I got here and it'll be here long after I'm gone. There were a lot more people deeply involved when I first got here than now. I think I took on way too much responsibility way too quickly. I think "I'm going to take a few months off and come back", but if you take a vacation from this place you don't come back. That's why I've never taken it. It's too important to me and I'll be here till I can't. And after that, I don't really know.

MRR: If people read this and feel motivated to get involved, how can they do that?

GH: Come to Gilman and find me. That's why I'm here, to coordinate and disseminate information. Meetings are every other Saturday at 5PM, but you can always find me at shows or call (510)524-8180. One way or another I'll get back to you and I'm always interested in new people. At times the place may seem standoffish and rather chaotic, but find me and drag me aside. I don't have all the answers, but I can point you in the right direction.

All the Wynnona Riders are high school graduates. If you invited them over for dinner, your parents would at first, have you examined or call the police or run screaming to your neighbors. If your parents stayed around, they would find out that The Riders are polite, quiet and considerate and they might even grow to like them.



FINISH READING THIS INTERVIEW OR YOU WILL BE HURT.

You have in your hands an authentic collectors item - the first interview by the Wynona Riders. One day you may want to bronze it, put it in a time capsule or give it to your heirs. Right now you'll begin to lose part of your mind if you read it.

The Riders are all from Bay Area suburbs. The have broken all records for becoming popular in no time flat.

The first excitement waves came from a teen twist hall called Gilman St. in Berkeley. Before The Riders, the suburb was a quiet, calm residential area where everyone lived calm, quiet residential lives. By the end of the summer of 1988, the teen grape vine was humming with praise for The Riders and the sidewalks of Gilman were crowded with fans.

After a few solid years of playing gobs and gobs of teen clubs, dances and hops (a gob is ten more than scads), a Big Man from a record company asked if The Riders would like to make a record. The Riders, all four, answered coolly, "Yup, Big Man."

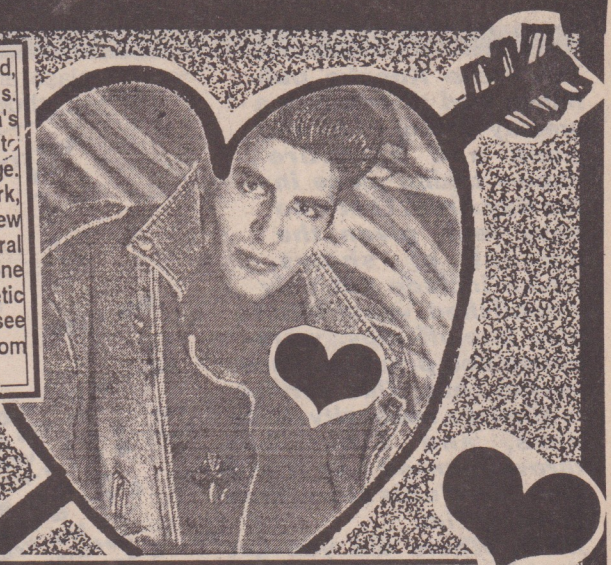
So their first record was born. People went nuts when they heard it. Local radio stations more calls asking for that record than any other record in East Bay history. Disc Jockeys turned cartwheels and practically swallowed their microphones with the excitement of it all. (O.K., so I'm exaggerating a bit - they were pretty excited , honest.)

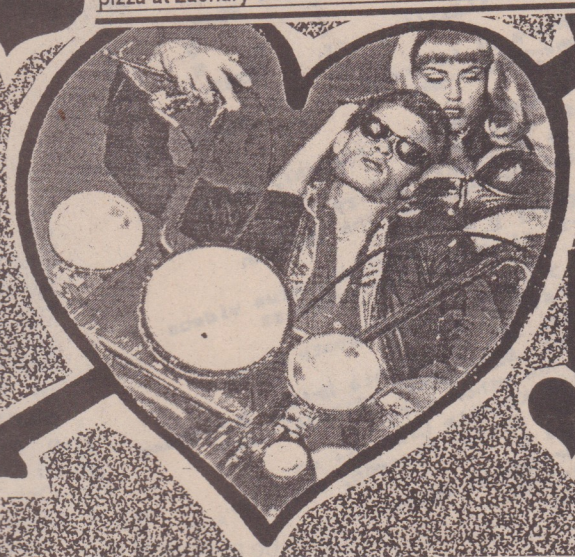
What were the Riders' reactions to all of this? Coolness. They were calm. Of course one, when he first heard the group on the air, did jump for joy and hit his head on a low ceiling, but he never lost his cool. The wall of screams that greet their performances still fascinate the guys. Skip, lead singer, likes the girls who shout their approval. Guitarist Sceric, is still a little terrified of the fans. "Think of standing up at a concert before thousands of girls who all want a little piece of your body." he says with a shudder.

If you talk to record distributors about The Riders, they will tell you that a group like this comes along only once every ten years. They will blurt out a string of adjectives like fantastic, fabulous, and "hella cool", and eventually will stare blankly in front of them muttering about the amazement of it all.

When you read this interview, I predict you will have the same reaction. If you don't, we have hired a really big person who is working on a painful and violent way that will automatically dull record needle.

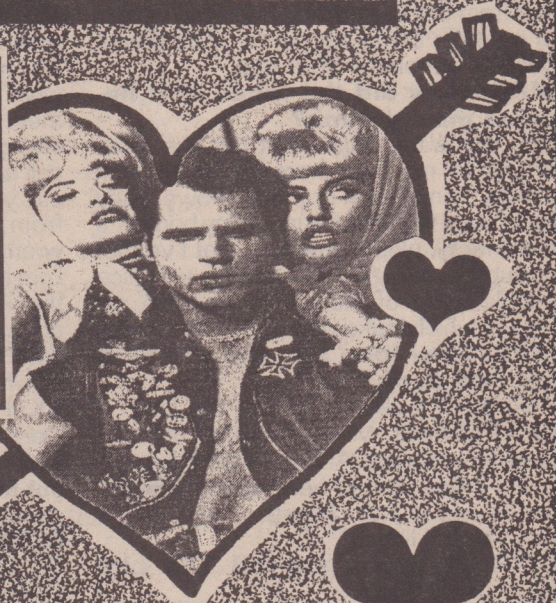
Singer SKIP, is 23 is also a lyric writer, who rules with an iron fist. Extoverted, joking full of enerhy he is called "The little hairy wildman," by the other guys. He likes well dressed girls who can fire his imagination. The other Wynona's say he's a hypocondriac who, "if he's healthy for one solid week, is taken to a doctor to see what's wrong with him." His favorite color is sunset orange. He loves Reese's Peanut butter Cups, Calvin & Hobbes, Golden Gate park, Northern Exposure. Walking all around the Bay Area, and making new friends. Skip dislikes the San Francisco Bar scene, America in general (Except for the East Bay of course). His biggest grippe is that "Everyone claims to have known Winnona, and I'm tired of it. The name is an as hetic thing." His ultimate dream date with Miss Ryder, would be to go see BUMBLESCRUMP at Gilman St. and get a deep-dish spinach and mushroom pizza at Zachary's on Solano.

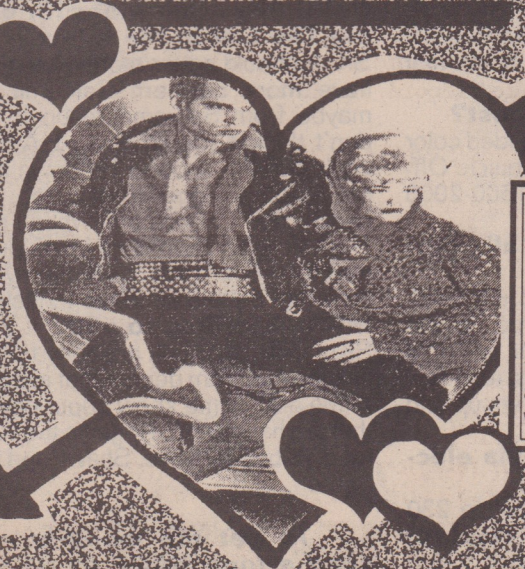




Lead guitarist Sceric, is 23 and is the groups perfectionist who enjoys tinkering with electronics equpiment in his basement. Besides fixing their equpiment, The Wynona's think he will someday invent something, come out of the basement and "Conquer the world." He likes his dates to be sofet spoken. Sceric's favorite color is grey, Sceric's fave candy are those adorable dots. Sceric says the last book that he read Was Charles Herwitx's "Strange and Unusual Shit". Skip's main complaint is with "Opening bands that show up late and cop attitudes, and that he hates ohn Nady." Sceric professes Skip to be a musical genius, and a person hat he loves dearly. Sceric says that "It would be wonderful to meet Winona and to go skateboarding with her."

Bassist Jack Cheese, 20 is the group worrier. He says that "He likes to create a bond with the audience via my 4-string bass guitar." The tallest Wynona, he prefers his girls to be small and petite. If any of the other guys have problems they tell them to tell Jack and he worries about them. They call his hairdo "the sheep dog" or "the nest." As the "serious member of the band", Jack's favorite color he says metaphorically is "the color of an oil slick." Jack adores "After Eight Mints", small boys, tomboys, and Italian sodas. Jack just recently finished reading Kafka's "The Castle" and says that it was a "Deeply moving experience." Jack dislikes clove cigarettes, and pushy people. Jack says that "He wants to spend time with Winona watching French movies and Jeporady on his stereo S-VHS home theatre." "life, is like an onion. Peel it raw and you'll cry for no reason" is Jacvk's personal philosophy. A poetic man for all seasons.





Dave Deluxe, 19 the drummer is quiet and, when he plays, doesn't change his expression much. He dreams one day of owning a motorcycle and is perpetually between girls,he says he hasn't yet found one he can really be happy with. Dave also says that he gives the band integrity, and that his favorite sweet is "Neco Wafers." Dave says that he is in the midst of reading "12 Hours of Solitude" by Jeremy Spew, and "I just can't seem to put it down!" Like bandmate Jack, Dave says that his favorite color is black "Not only are we band mates, but we are soulmates as well." Professing a liking of marajuana, Dave when asked about his ideal date with Winona Ryder, cleverly replied "Ryder, I don't even know her."

Steve Koepke publishes and distributes a weekly listing of all the punk and hardcore shows taking place in the Bay Area. That's no easy feat, given the amount of shows, which include not only established venues but also one-off gigs, warehouse and practice place parties, etc. This service is almost a necessity these days, and Steve has thrown himself into it with glee. Here's his story. Interview by Tim.

MRR: Where did you get the idea for the list?

SK: I was talking the idea over with a friend of mine in SF. You see weekly listings in the papers and magazines, *SF Weekly*, etc. I'd been looking at those several years ago, trying to find a show to go to, but it was kinda hard because I wouldn't have any idea of what it was. So I started keeping track of shows in a computer network, and let other people use that. So it grew into a computer mailing list at first, and from there I started printing up copies of it on the computer printer. And then it became a monster after that.

MRR: How did the focus of it become mainly punk?

SK: That's the music that has the most energy for me. I get more excited at punk shows than at rock or metal shows. They don't want to make me move my body. It's the energy, plus the people that I've met through punk. Very interesting and nice people, a lot of them have become my friends which makes life more interesting.

MRR: How long ago did you first get into punk?

SK: About 4 years ago, not too long. A friend of mine, Mike Montano, used to drag me to shows. At first I wasn't that into it, but then I started hearing some better bands and it just clicked..."Hey, this is good stuff. I like it!"

MRR: And you started The List how long ago?

SK: Almost 2 years

MRR: And you do it weekly, right?

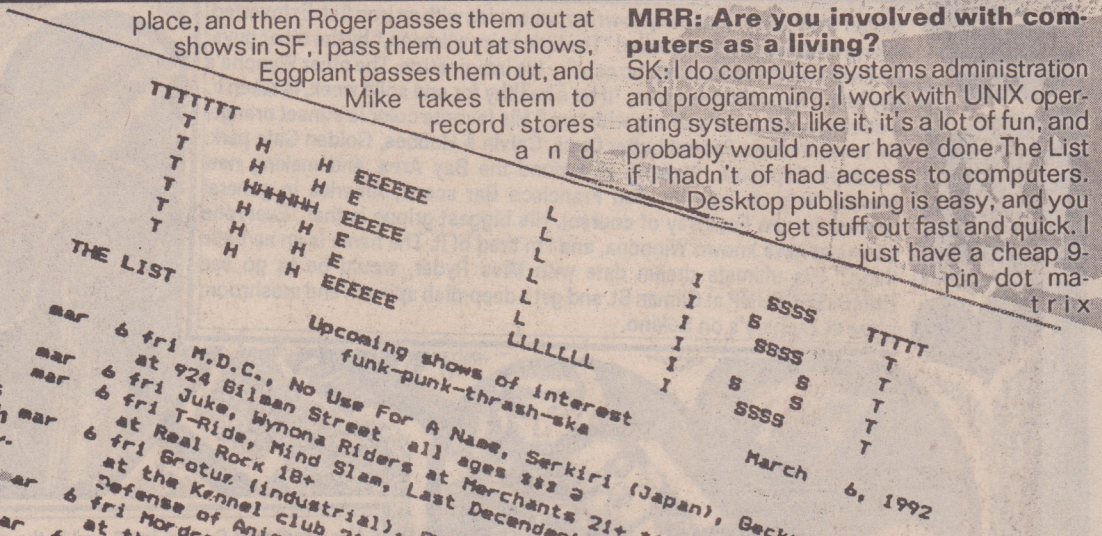
SK: Yes, it comes out printed every week, and then once a month it's mailed out and it's mailed out electronically every week.

MRR: You do this all at your own expense. What possessed you?

SK: It's a lot of fun. I've been having a blast doing it, have met a lot of neat people. There's a need for it, too. I wish people in other cities would start doing lists like that, too. Then, when people travel there, they'd have an easy resource to see what's happening.

MRR: How do you distribute the list?

SK: I try to hit Gilman, Epicenter is a great place, and then Roger passes them out at shows in SF, I pass them out at shows, Eggplant passes them out, and Mike takes them to record stores and



shows.

MRR: Do people send in all the info you list?

SK: I check the sideboard at Gilman to see what's happening. And a lot of people I meet at Gilman will show me flyers or a listing. I check some local papers and also call some of the clubs. It's a combination cuz you can't go from just one source or from ads because sometimes they're wrong. I've made mistakes in The List and I get bummed about that because I'm sure that if some people go to a show and it's not happening they're not too happy.

MRR: How many do you print up each week?

SK: I just went up from 800 to 900. I'm working to get some offset printing done because there are places I'd like to get it out to but I can't really afford to do that many xeroxed.

MRR: How much does it cost?

SK: It costs 5¢ a copy, double-sided color paper, and that adds up pretty quick. Offset should allow me to afford 1500-2000 copies.

MRR: And you fold them all yourself?

SK: I've been pretty lazy lately, just handing out the sheets. I fold some, or the person that passes them out will fold them. I'll give 10 or 20 copies to a few people at shows to help fold them up and pass them out.

MRR: How many go out via electronics?

SK: It's hard to say. It goes out to 230 people directly, but indirectly a couple of those are electronic mailing lists which may go out to another 50 or 100 people each.

MRR: Are you involved with computers as a living?

SK: I do computer systems administration and programming. I work with UNIX operating systems. I like it, it's a lot of fun, and probably would never have done The List if I hadn't of had access to computers. Desktop publishing is easy, and you get stuff out fast and quick. I just have a cheap 9-pin dot matrix printer, but eventually I'll get a laser printer.

MRR: How many shows do you actually go to a week?

SK: Only average 2 or 3. When I used to have to be at work at noon, I did 3, 4 or 5 a week.

MRR: Has doing this changed your perspective in life?

SK: I used to be a couch potato, sitting around watching TV, read once in a while. Now I get out, meet a lot more interesting people, a lot of whom I'd call good friends. I think everybody should try to get out more cuz there's so much happening out there that it's a shame that people go through life without seeing it.

MRR: How old are you now, Steve?

SK: Thirty-nine. I started late.

MRR: Any other plans for expanding The List in the future?

SK: It should cover more area. I'd like to have more northern California shows, maybe from Sacramento up to Reno. I don't think it should cover L.A. cuz they could do with another list down there. I'd like to do a bigger mailing too. A lot of people don't realize that when I send out The List I also send out a lot of 'punk junk' mail too, record ads, stickers, flyers, free stuff that people send me to include.

MRR: Anything to add?

SK: I'd like to thank anybody that's been helping me: from people that just come up to me and let me know about cool shows that are happening; Roger in the West Bay for distribution; Mike, Shawn and Mondia, Ashton....

To get the monthly mailing, send a long SASE or $1 to: The List/ PO Box 2451/ Richmond, CA 94802.

The Tale of GRUPS

Gr'ups has a combination of people that you wouldn't expect to find in the same band. With Anna Joy and Jesse ex-Blatz on vocals, Matt ex-Op Ivy and now Rancid on guitar, Kamala ex-Cringer on drums, and Deb Lintfit on bass, you know it's gonna be "hella cool". Interviewed by Suzanne at The Practice Pad in Oakland, right after hearing their set.

MRR: The band started with an interesting central theme in mind, who's idea was that?

Anna Joy: Jesse and I had the idea of doing fairy tales and nursery rhymes, thinking that we could pull a lot of old ideas out of those that would relate to certain new ideas that we have. Also, we had a lot of respect for how children and punks are trying not to be grown-ups in the traditional sense. So it tied in with this children's theme.

Jesse: Children are punks.

MRR: You actually have songs that are take-offs from real fairy tales, how did you incorporate those with modern day scenarios?

Anna Joy: One of the songs we just do straight from the fairy tale, "Almond Tree", which was our first song. It's so gory, gruesome, and nasty, that we decided it was a perfect song just the way it was.

Deb: So you basically just took the lyrics straight and didn't change them, right?

Anna Joy: Well, I changed the lyrics, but it's the same story.

Kamala: It's not an interpretation, which most of our songs are; it doesn't relate them to modern day life, so to speak.

MRR: Having just seen your practice, I've gotta say, the song "Red Riding Hood" really stands out. Was that inspired by anything that happened to you?

Anna Joy: Everyone who's a woman, and maybe even guys know that when you walk down the street you get a lot of shit. It's inspired by being constantly aware of how you look, never ever having that leave your mind. The idea was taken from the original *Red Riding Hood* story. She dressed up in red to go visit her grandmother and she was hassled by this wolf who wanted to kill her, and her grandmother just to get to her. So I changed the story to where she's going to visit her dying grandmother, and the thing that's gonna make her feel good about this shitty day is that she gets to wear something that she likes, but that gets turned around because of the attention of this wolf, this asshole, who follows her and hassles her, fucks with her and she doesn't wanna deal with it.

Kamala: It's very interesting how in a lot of children's stories there's the relationship between power and sexuality. You don't realize it until you really get down there and start analyzing it. Each time you read it with a different point of view, and it's really wonderful how you can re-read something that, appearance-wise, it seems so simple, yet can have so many meanings. For me at least, children's stories have always had that effect on me, where I can go back and read, for example, *The Giving Tree*, and it just means something completely different now, and it's still so relevant.

Anna Joy: And these are the things that shape us and turn us into what we are now, these are the things you hear when you're really young, and they develop the ideas about who you are and how the world is. And if you dress up in something you like, you get fucked with.

Deb: And that's something you start hearing when you're a little kid. If you're a little girl, don't go outside and get dirty. The stories that you're read...

Anna Joy: Totally, and there's something interesting that I forgot about in that song and read later. It said she was supposed to be punished (at least in the French version of the story), it said that she stopped along the way from her duty to go take her grandmother this basket to pick some flowers. And it's because she was lazy and loafing that the wolf had time to stop her along the way.

MRR: So with that being the focus originally, have you now allowed yourselves to branch off somewhat from that nursery rhyme/fairy tale concept?

Anna Joy: We didn't want to limit ourselves.

Jesse: That's what we did in the beginning, after everybody's bands broke up. We didn't have much choice.

Kamala: This was definitely a side project that wasn't gonna be our main focus, except for Deb, because this was her first band. So for her, she had to get used to being in a band, it was a lot more work for her. I hope that didn't come out sounding weird.

MRR: So with all your previous bands having broken up, is this the main focus now?

Deb, Jesse, Anna, Kamala: Yes!!!

Matt: No, I'm in two bands...

Deb: Matt loves both his babies. Matt has twins and he likes them equally.

Matt: Yeah, I'm in Rancid, might as well name it. I don't know, I play bass in that band and guitar in this one.

MRR: Speaking of your guitar...

Matt: Okay, we'll get to that in a minute. I knew you were gonna ask.

Everyone: The unpunk guitar! (*snickering*)

Matt: I love both bands for different reasons. I've been playing bass forever with Lint, who I've known since I was five years old and we played Little League together. But this is the first time I've played guitar in a band.

MRR: Apparently, you and Anna Joy are both really into X...

Matt: *No, no*, not at all. (*dripping with sarcasm*)

MRR: ...does that work well together, or influence the musical style?

Matt: Ummm, yeah, alright...(pulls up shirt so we can see the X tattoo with "True Love" written beneath it)...well, fuck it, I don't give a shit, yeah, I am! Well, it's like this for me, Jesse, Anna Joy, and Kamala are writing about fairy tales, and that's great. And Deb, it's her first band, she's doing really well, and she's a great bass player, no seriously, very good. Me, I've been in a lot of bands and I'm playing guitar, X is my favorite band, and Billy Zoom is my hero. This is like fantasy camp for me.

Deb: As a matter of fact, sometimes Matt comes in here with a song and he'll imitate how he can see the lyrics or the vocals coming into the song. So he does this thing where he starts singing about driving his car and smoking a cigarette in this really funny voice. I find it really amusing when he comes in here and does that.

Matt: Yes, I'm influenced by that very much and I like playing guitar. And it's also new for me. That's the main reason I wanted to be in this band, I kind of begged my way in.

Kamala: All I did was call you up and ask you if you wanted to be in the band.

Matt: Okay, I guess I misunderstood.

Deb: And it worked out pretty good with him not having played guitar in a band because I was really intimidated to play with Matt because he's been playing bass for so long, but he's cool about it. I had never played bass in a band, I haven't even been playing bass for a year. Everybody helps me out a lot, which works out really good, because I can't do it all on my own. Matt will say, "You know Deb, I don't want to insult you, or overstep my bounds, but I think I might have to help you with this part." That's totally fine, because I'm still learning. But there hasn't been any intimidation of "Well, why can't you play this?". And Matt does what he does, which I'm not gonna be able to do for the next five years.

Jesse: It's really good that pretty much everyone in this band is up front about what they think.

MRR: Fairly opinionated?

Kamala: Thank god for that.

Jesse: All of us have been in bands that have had people who aren't up front. I mean, very beautiful people, but it doesn't help if someone's nursing a grudge from three months ago and doesn't say a word about it, when it could have been fixed long ago.

MRR: So you're saying that you yell a lot?

Anna Joy: Actually it's worked out really well so far.

Jesse: Because it's dealt with right then, at the time.

Kamala: We may have a small disagreement, but they get resolved so quickly that you just kinda forget about it.

MRR: Are you afraid of becoming a Gilman band?

Deb: You know, I hadn't even thought about it. We've played one show at Your Place Too, and I was scared to death.

Matt: I really don't care if we become a Gilman band or not. I don't even know what a Gilman band is.

Deb: Well, I do.

MRR: Let me rephrase that. Do you see yourselves as being the next Bay Area sensation, a Lookout band, having coverage come easily?

Deb: We haven't even talked about this, that is so far off. I have sort of a dead label, but if I could come up with the money I'd rather do it myself than have Lookout do it. That's just because for everyone around here, that is their first step. I can understand it because Larry puts up the money for recording and you have it on a label that's got good distribution. But sometimes I think that it's just too easy for bands from this area.

Anna Joy: It really hurts my feelings when there are really fucking good bands in other places and they don't ever get a fuckin' chance even though they work their asses off.

Deb: Yeah, in this area, we've got Mordam *and* Revolver for distribution.

Anna Joy: It's not like good music doesn't come out of here...

Deb: I'm not saying everything out here is shit, it's just so easy.

Jesse: Plus we have Gilman, which I think is one of the best clubs. It's legendary for a reason. I mean, I work there so I'm very biased towards it, but at the same time 'fuck you' if you're gonna go around saying "Gilman sucks". Well, maybe there's a reason or maybe you're a little too thin skinned. Gilman is one of the only places around that all of us feel comfortable playing at.

Anna Joy: It's one of the all-ages club people actually go to, it's so consistent every weekend.

Deb: I *do* think you should ask about Matt's guitar. That thing's so fat.

MRR: Well, Matt?

Matt: That guitar has to be at least thirty years old. It's basically a Subway Guitars special. This guy in Berkeley, called Mad Dog, puts together these guitars out of parts he finds all over the world and he put together that guitar...not for me personally, but it was on a rack and I just picked it out. It's an old 50's rockabilly, crazy-looking guitar and it sounds really good. And I don't think a lot of people would like to use that cuz it feeds back a lot. But it looks so cool, and no one else has one. I don't need a big amazing complicated guitar. I don't care what it looks like; it sounds good.

Kamala: In a way, it distinguishes us. When we played our first

PHOTOS TAKEN BY HEATHER CHOY

show, people came up to us and said, "No offense, but Matt really makes the band more than just another...
Jesse: ...shitty punk rock band.
Deb: He throws rockabilly riffs in there every chance he gets.
Matt: My main thing, and this sort of goes into the reason why I play guitar the way I do, is because I really wanted to have fun in this band. I mean, I've been in other bands that were very serious, and I enjoy that part of it too. But with this band, playing guitar, something that I'm not that great at, I just wanted to have fun.
MRR: Well, I think I was supposed to ask this as the first question. There's a connection between the theme of the band and your name; wasn't that something you came up with, Anna Joy?
Anna Joy: Yeah, at first we thought of Snootie Bootie and the Dirty Diapers...
Kamala: ...and there was Anorexic Buffet, opposite of Bulimia Banquet.
Anna Joy: So anyway, I remembered this episode from Star Trek, one that was really so cool. They go to this planet and it's run by these kids that die when they hit 20. The bad guys were called the Gr'ups, an abbreviation of grown-ups; so that definitely tied in with the whole "children being cool" idea.
MRR: What's in the future for Gr'ups?
Everyone: We want to tour!
Kamala: We could do a two week thing, but it would definitely be more like a vacation than a tour. I don't know, I hope lyrically, we get a little bit back into the fairy tale thing, because I think that really presents a strong character, and hopefully we won't pigeon-hole ourselves. I hope we can maintain this kind of freshness and openness to musical styles.
Anna Joy: I think one reason "Red Riding Hood" got such a good response at the show was because you can actually hear the lyrics, so I really want to put out lyric sheets, because I guess that's my trip. It's an ego thing, I guess, because I try so hard to have them mean something.
Jesse: Also, Blatz broke up, so stop writing us.
Kamala: Cringer broke up...
MRR: ... so stop writing them.
Kamala: And stop calling me!
Matt: Op Ivy broke up.
MRR: You know, this will be the first time *that* goes in print.
Deb: Call me, cuz I'm booking tours for Monsula!
Jesse: We're putting out a demo soon. So write.
Anna Joy: We'd also be interested in anyone's ideas for other nursery rhymes or fairy tales.

You can write Gr'ups for their demo and your ideas at: PO Box 11346/ Berkeley, CA 94701.

RED RIDING HOOD

I HAD GOOD INTENTIONS. IT WAS ONE OF THE LAST TIMES I WAS GOING TO GET TO SEE MY GRANDMOTHER WHO WAS BLEEDING AT THE TUMORS UNABLE TO EVEN GO PLAY BINGO AT THE RESERVATION BECAUSE THE MEDICINE MADE HER TOO WEAK TO WALK- AND THEY'D NEVER GIVE HER ENOUGH MORPHINE TO END THE PAIN FOR REAL - SO BEFORE SHE DIES I WANT HER TO KNOW I'M GROWN UP AND TELL HER THAT I LOVE HER BEFORE SHE STOPS RECOGNIZING ME - SO I'VE GOT MY FAVORITE THING ON WHICH MAKES ME FEEL GOOD EVEN THOUGH IT'S GOING TO BE A TOTALLY DEPRESSING FUCKIN' DAY -

YEAH, I GOT MY RED DRESS ON

AND THEY WHISTLE
I WALK AND DON'T SEE THEIR TEETH
WHAT BIG EYES YOU HAVE
WHAT BIG EYES YOU HAVE
HEY BABY!

I SAY, "SOME WOMEN CARRY GUNS, FUCKER" BUT I'VE GOT TO HEAR THE WHISTLES FOR 2 MORE BLOCKS 'CAUSE I DON'T GOT A GUN AND THE WOLF KNOWS IT.

HE ATE MY GRANDMOTHER AND NOW HE'S WAITING FOR ME BECAUSE I REFUSE TO HIDE. BECAUSE I DRESS IN SOMETHING I LIKE, I AM STALKED BY SOMEONE WHO'D LIKE TO SWALLOW ME WHOLE - SAYS: "THAT'S WHAT YOU GET GIRLIE-GIRL", SAYS: "SUGAR AND SPICE AND EVERYTHING NICE, THAT'S WHAT LITTLE GIRLS ARE MADE OF".

AND THEY WHISTLE
I WALK AND DON'T SEE THEIR TEETH
WHAT BIG EYES YOU HAVE
WHAT BIG EYES YOU HAVE
HEY BABY!

AND I DIDN'T SCREAM FOR HELP FROM THE GOOD GUY WITH AXE, WHO ALSO HAS THE HOTS FOR ME - SAVES ME BECAUSE I'N SO FUCKING CUTE IN RED - WHAT BIG EYES, WHAT BIG EARS, WHAT BIG TEETH YOU HAVE. LIKE I'VE GOT NO BRAIN OR HEART OF MY OWN. MY CLOTHES - THAT IS RED, MEANS THAT "THAT'S WHAT I GET" - LIPSTICK AND PRETTY THINGS ARE JUST SUGAR AND SPICE

MY REFLECTION, MY REFLECTION -
BOUGHT AND PAID FOR BY THE WOLF...
THAT'S WHAT LITTLE GIRLS ARE MADE OF

AND THEY WHISTLE
I WALK AND DON'T SEE THEIR TEETH
WHAT BIG EYES YOU HAVE
WHAT BIG EYES YOU HAVE
HEY BABY!

Orlando, age 32, has been a fixture on the Berkeley punk scene for time immemorial. Besides being a very big and imposing black guy with a shaved head (who used to be a big imposing black guy with a mohawk), he is also known for being a lovable and somewhat incoherent fellow as well. He's been working at the same record store on Telegraph Avenue since 1983, the same year his band Special Forces formed. He also used to take pictures, one of which appears on the cover of MRR #0, included with the Not So Quiet... comp LP. Oh, by the way, (WON) will appear throughout this interview. It stands for Weird Orlando Noise, a sort of guffaw, cough and laugh all rolled together. Interview by Tim.

MRR: When was it that you first discovered punk rock?

O: Back in '78, my senior year in high school. A girl I knew told me about it. She used to get a lot of shit in school because of how she looked. The first show I went to was a year or so later, Teen Idles from DC playing at The Mab. There weren't many people there, but they were pogoing and having a lot of fun. But some big guy came out of nowhere and smashed a bottle across some little guy's head. His friends jumped on him and "subdued" him, and then the security staff, which consisted of one guy, tossed him out and everybody went back to having fun. I thought "Maybe I'll hold off a little bit from going out there." (WON) But I started going to lots of shows there.

MRR: When did Special Forces get started?

O: From '79-'82 I really wanted to be in a punk band. I had gone to so many shows and met so many people (WON). People wondered who I was. At first I couldn't talk to them because I was on this weird work/prison thing from a car accident, where I could go to work but couldn't talk to anybody. People thought I was stuck up (WON). I had this weird haircut, a kind of shaved on one side and close to a mohawk but not quite there—a lightning bolt thing on my head. But finally after I got out of that program, I was able to get more involved. I was always a loner guy in school, the kid that couldn't play sports very well, always into my books or doing my artwork. But people in the punk scene accepted me the way I was, which was a wonderful feeling. So, after seeing a lot of local bands (WON), like Flipper, or Black Flag, Circle Jerks, I dabbled around jamming with people. But it wasn't until '83 when Bill Collins, the man with the exception ability of teaching guitar, asked me if I wanted to get together with him and this other guy Kirby. They gave me a tape with 6 songs, and then I wrote down some lyrics. When I first went to practice, I got nervous. "These guys are good!" We later got Eric Seidon to drum and played our first show at Receiving Studios. I didn't drink or take drugs cuz I was so nervous. (WON). Those were in my skinny days. (WON)

MRR: When did the first Special Forces record come out?

O: 1984. Back when we were really fast. And then there was the album that only came out in France on New Wave Records in 1989. I liked that one better. And the new EP on Shredder is more at a punk rock speed.

MRR: Who's in the current line-up?

O: The drummer, I like him, is Oscar Meyer. Very fine guy who was formerly in the Guitardoz. The bass player is a young guy named Brian Stem, a good guy. This is his first serious band. (WON) He;s an exceptional musician. He plays with his fingers! (WON) Then Darby, formerly of Rebels & Infidels, one of the most unappreciated bands when they were around, plays rhythm guitar. Then there's this wacky guy, Sid Brown "always goin' to town", who plays lead guitar. To see me and Sid on stage, you'll laugh, you'll cry, you'll think you'll almost die. Two clowns boppin' around, doing wrestling moves.

MRR: For a few years it seemed that nothing was happening with the band, but now you're more active again. Why?

O: The band keeps me away from drugs. For a while I was having some problems and messing up. I was able to keep my job, but I had to find myself and get back on track. I don't like to preach about it, but drugs... (WON) I did speed (see our first album), dabbled with heroin but got out of that cuz I almost OD'd.

MRR: I remember seeing you at On Broadway and Farm shows, and at times you seemed to get singled out by skinheads.

O: I am still singled out. Those bald fuckheads know who I am.

MRR: Cuz you don't take any shit.

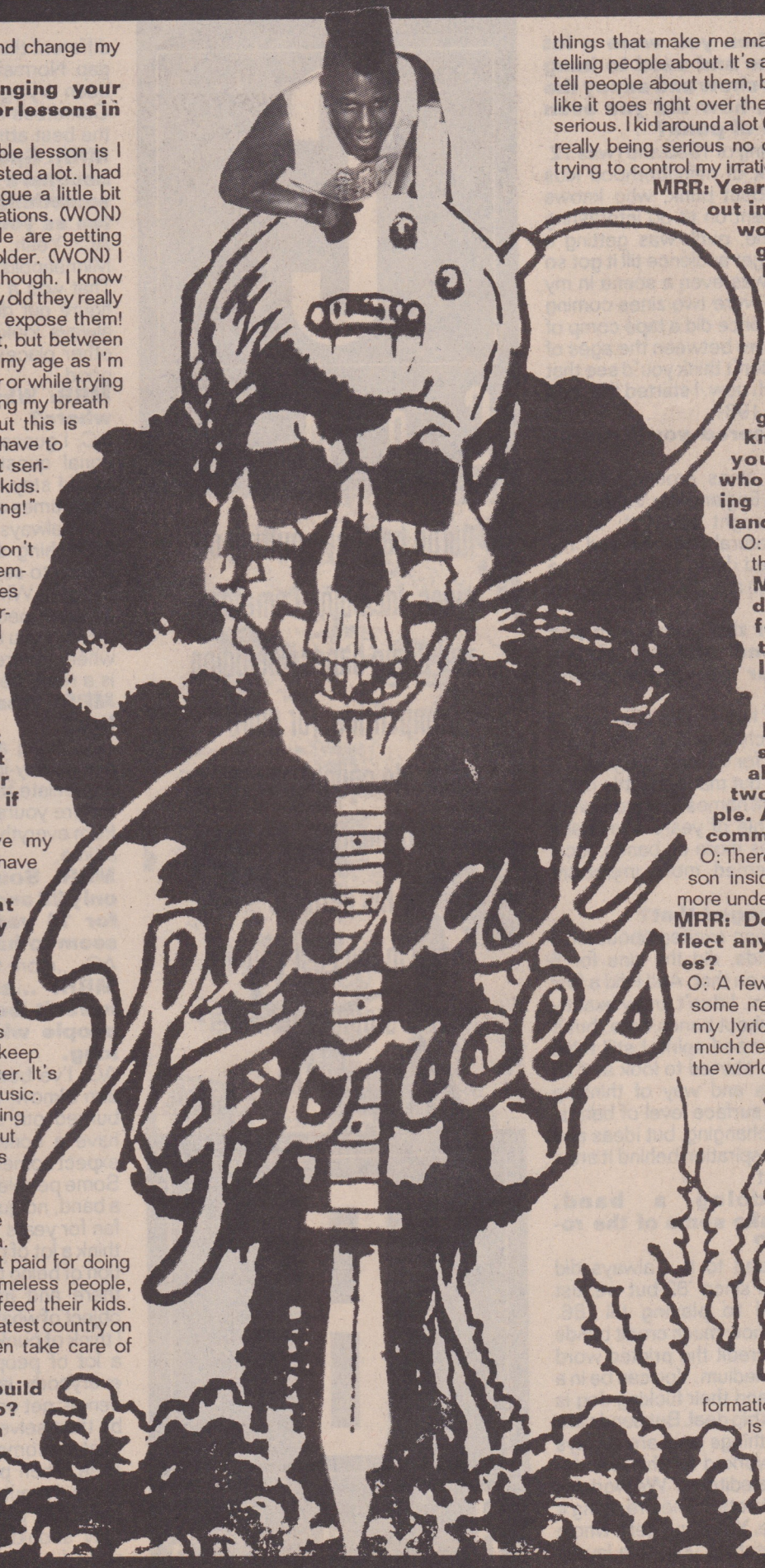
O: Win, lose, but I never draw. (WON)

MRR: Did you have any confrontations when you were doing security at Gilman St?

O: A few problems there, or on the streets. Even recently. (WON). I'll fight them to the end!

MRR: After having got out this recent record, do you guys have it together enough to tour?

O: Yes we do, and we're planning one this summer. But the problem that's plagued Special Forces has been the great exchange of band members over the years. People find me very hard to work with. After Bill Collins left I became a little egomaniacal tyrant. (WON)



So, I've had to mellow out and change my ways.

MRR: Speaking of changing your ways, what are some other lessons in life you've learned?

O: (WON) (WON) One valuable lesson is I certainly got tired of being arrested a lot. I had to learn to curb my sharp tongue a little bit towards the law in certain situations. (WON) Also, I've noticed that people are getting younger around me as I get older. (WON) I really do appreciate me age, though. I know some people who lie about how old they really are. (WON) I catch them and expose them! (WON) I don't preach about it, but between songs I may jokingly mention my age as I'm lying on the floor gasping for air or while trying to jump around. "Hey, I'm losing my breath here. You think I'm joking, but this is really happening. (WON) We have to slow down now!" (WON) But seriously, I like giving advice to kids. "Hey, I did this and it was wrong!"

MRR: Do they listen?

O: Some actually do, some don't and have to experience it for themselves, which is OK. Sometimes you have to go through it yourself. As long as it doesn't kill you or fuck you up mentally or harm any of your friends. Take it from a man who's hurt many people while not meaning to...

MRR: Sometimes it seems that you don't know the extent of your own strength, especially if you're drunk.

O: That's true. I still have my "wacky" side (WON), but I have truly mellowed out.

MRR: I suspect that there's still a pretty angry side of you.

O: Yeah, Tim, that's true. Ever since I've gone through the public school system, I've been bothered by the way this damn country is run. Things keep getting worse instead of better. It's another reason why I do music. There are millions of bands doing it, getting a message across, but I'm just doing my part. It makes me feel good to do it, but I can get really riled up! (WON) It shocks me how people take things for granted in America. Politicians, and what they get paid for doing nothing! There are more homeless people, panhandling to get food or feed their kids. We're supposed to be the greatest country on the planet and we can't even take care of people here.

MRR: Do you let things build up inside you eat you up?

O: Yeah, that is a problem with me. Instead of talking or letting them go, I have a bad tendency to explode. I've gotten better in the last year or so. But certain things that make me mad I have a problem telling people about. It's a great release if you tell people about them, but sometimes I feel like it goes right over their heads if I'm being serious. I kid around a lot (WON) But when I'm really being serious no one notices. So I'm trying to control my irrational behavior.

MRR: Years ago I'd see you out in the pit and shit would start. You'd get involved and looked pretty intimidating. I'd try to go out and try to calm you down. But I remember this one time your glasses got knocked off and you couldn't see who I was. I got fucking scared. "No Orlando, it's me!"

O: (WON) I didn't do that to you Tim, did I?

MRR: No, you didn't hurt me. But for a second there... (*laughs*). I've seen you get in quite the rage, but on the other hand you can be so goofy and lovable. Almost like two separate people. Are you finding a common ground now?

O: There's still that angry person inside me, but it's way more under control. I had to.

MRR: Do your lyrics reflect any of these changes?

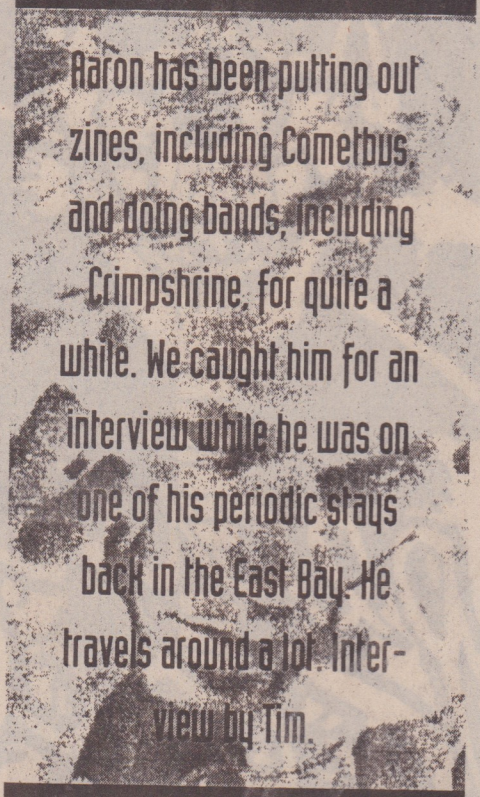
O: A few of them, especially some new stuff. (WON) But my lyrical style still pretty much deals with things I see in the world that are unjust. Why does it have to be that way? It makes me feel helpless, and to make myself feel less helpless I express it that way instead of going out and doing what I'd really like to do! (WON)

MRR: Any parting words of wisdom?

O: Always seek information because the media is always lying to you! (WON)

Special Forces/ PO Box 4041/ Berkeley, CA 94704-0041

COMETBUS



MRR: Back when you were a lot shorter than me and used to hang out at the radio show and annoy the shit out of me, how did you even become aware of punk?

AC: It was the spring of 1980 and I was 12. There was a pack of neighborhood kids who found out about punk, who knows where. They all went on to do interesting things. At the time, punk was getting a younger and younger audience till it got so young that there was even a scene in my junior high. There were two zines coming out of there, and I once did a tape comp of bands with members between the ages of 13-16, 8 bands. I don't think you'd see that happening as much now. I started the zine when I was 13, in 1981.

MRR: What steered you towards print?

AC: I saw other zines around—*Creep*, *Ripper*, zines from England like *Vague*. But I never really thought about it; it just seemed pretty natural. So me and my friend Jesse started doing a zine, then he moved to Pittsburgh and I started doing my own.

MRR: And over the years you put out smaller and smaller zines; where do your concepts come from?

AC: I don't really know. The zine was 3 inches by two inches and pretty much impossible to read for the first two years. It was kinda strange but made it a little more distinguishable. The names changed every issue up to a couple of years ago. Back then, the focus was more on bands, local bands, which seemed more important then.

MRR: What changed that?

AC: I've always been excited about local Berkeley area bands, did the zine for 5 years just focusing on that. And I did a few tape comps of them. I don't know exactly what was special about bands here, but it had a certain flavor and spirit. I still think that's true, but I've started to look at it as more of a lifestyle and way of thinking instead of just the surface level of bands. Bands are always changing, but ideas and lifestyles and the inspiration behind it are a little more constant.

MRR: Did doing a band, Crimpshrine, take some of the romance out of it?

AC: Oh no, it added to it. I always did bands. I did a band since '82 but we just didn't get around to playing till '86. (*laughs*). It's funny how much credit bands get and how little credit the printed word gets, or any other medium. You can be in a band—everybody and their fucking dog is in a band and it's no big deal. But bands are always expecting things and are always saying "Well, we worked for this, we deserve this!" Fanzine editors: "We work for it therefore we are idiots." They're doing it out of a labor of love. You don't get a whole room of people watching you do a layout and clapping every five minutes! It's a really different thing, and I've tried to bridge the gap. Normally, fanzines don't tour, but I've been trying to do that now too, doing *Cometbus Fanzine* tours, trying to get all the best attributes of both in one.

MRR: Speaking of touring, you've become a sort of punk rock hobo or something. You're not here as often as you are here.

AC: Yeah. I spent a bunch of time in Minneapolis and up north in Arcata, CA. That was a start, two places that I could figure out dumb excuses to live, and am always looking for other excuses to live other places. Cheap food somewhere is good.

MRR: Why don't you stay somewhere?

AC: I guess that would be a strange personal question. I don't know why you would stay somewhere. I'm even jealous sometimes of people who can settle down, but I always feel like I'm missing out on something and there are a lot of other places to see and things to do and people to meet. When you're travelling, you get a new perspective on things from other people, but you also get a new perspective on where you're from and on yourself, which is a really healthy thing to do.

MRR: What realizations have you had?

AC: Being around the same people and places day-in-and-day-out, you just don't appreciate them as much as you do if you torture yourself by keeping yourself away from everything you love for six months at a time.

MRR: Sounds like S&M! You're only 23 and have been doing all this for 11 years so far, yet you still seem to have a lot of curiousity...

AC: ...more than ever...

MRR: ...so how is it that you haven't become jaded like many people who've been around that long.

AC: I've been trying to figure that out. I don't know. I don't know why people get burned out so quickly. Maybe they just have a consumer approach where they expect something and either get it or don't. Some people come into a scene already in a band, not just as a fan. I was around as a fan for years. Being in a band is neat, but I think a lot of people never make the transition of being there because you want to be there and not just because you're the object of what other people are looking for. I think of punk as a big self-help group, and a lot of people come in fucked up, like everybody is, and then they get confidence, get encouraged to be creative and be themselves, to flaunt their insecurities. That becomes their nickname and their style. Then people, once "cured", move on to "regular" life. They don't feel like punk has given them something, or that they should pay back. I've always felt I should.

MRR: You actually think these peo-

ple are "cured"?
AC: The punk community is one of the only communities that is really encouraging and nurturing of creativity and individuality. Some bands use that to get big and gain a solid base of support, but then continue on and pretend they had nothing to do with punk. It's too bad that there aren't other scenes and networks that are as interesting for people to move on to. Sometimes I'll be slightly doubtful or skeptical of things, but then, especially after I travel to somewhere new, I find myself seeking out the punks to find the neat places to go, to stay, where to get cheap food and shelter. And then, that's when you see that the community really does work and there is some sort of comraderie. Not always, but often. Travelling is encouraging that way, plus seeing different scenes that are disconnected but in spirit connected. I think it all does relate to a lifestyle, trying to live as free as possible from compromising your ideals.

MRR: Do you feel peer pressure to settle down?
AC: Not so much anymore. More at about 18 or 19, right out of school. The more I travel, the more people I meet who are doing interesting things, who are being creative and not working, not compromising themselves. People living in trailers, living in shanties, just hitting the road, or staying in one place and making some small compromises to do really amazing things.

MRR: What are some of the neat discoveries you've made?
AC: It's not as if I just walk up and stumble upon an entire tribe of punks living in mud huts on the banks of the Mississippi. I'd like to. But it's more of a feeling, and I'm encouraging that. For me, it's exciting talking to people in bus stations, in parks, walking around. A lot of the time, that's better than going to shows. There's a punk outlook that is a real lust for life.

MRR: Let's talk about *Cometbus*? Where did that name come from?
AC: It came from Greg who does *Breakfast Without Meat* zine, and you'd have to find him and ask him what the hell it means because I have no idea.

MRR: *Cometbus* is different from most zines in that it doesn't really deal with music. It's more like your diary, no?
AC: More so lately. Sometimes I do more writing about my travels or thoughts, but it isn't supposed to be just oriented around me. This last issue had a huge travel thing, and it certainly is from my perspective, but it's also a lot of my friends and trying to figure out what weird angle they have on life. It's interviews with people I find, or just passing on information, be it on ways to get around on different scams or places to see. It's not quite a diary.

C Fanzine Editors: We work for it, therefore we are idiots. You dont get a whole room of people watching you do a layout and clapping every five minutes. B

MRR: But it is a very specific reflection of your outlook.
AC: Right. But sometimes it's kind of an excuse, too. Sometimes I can travel on the confidence that I can write about it later. "Oh fuck, I'm stranded in Boone, Iowa and have to eat dirt for 3 days! But at least it will look good in print." "These hunters are chasing me and I have to run 10 miles and I don't have any shoes, but it will make a damn good story." I write about stuff to try and inspire other people, but at the same time just knowing that people are interested has given me a false confidence to go do things that I wouldn't have done otherwise.

MRR: What's the most copies of any one issue that you've put out?
AC: I just printed 3000, which is the most. I have to hand-collate and hand-staple them all, so I'm looking back fondly at the days when I had 25 copies of an 8-page xerox shit thing. There's something so nice and easy about going to the print shop and having it done in an hour.

MRR: You're getting too big, Aaron! Is that going against your ethic?
AC: I still seem to be able to lose money pretty damn well, and as long as I can do that, I'm alright!

MRR: tell us how *Sassy* magazine get ahold of *Cometbus*?
AC: Gee, I don't know. No, I sent them one. I didn't know they were going to write about it. It wasn't my fault! I kind of regret it now. It's weird, I'd been doing the goddam magazine 10 years and there's been a conscious effort to keep it down to earth and non-commercial, and when something I wrote got ripped off by *Thrasher* and when the mag got mentioned in *Sassy*, people are telling me I should be stoked that the mainstream press is noticing me. But really, they should be stoked that anybody gives a fuck about them.

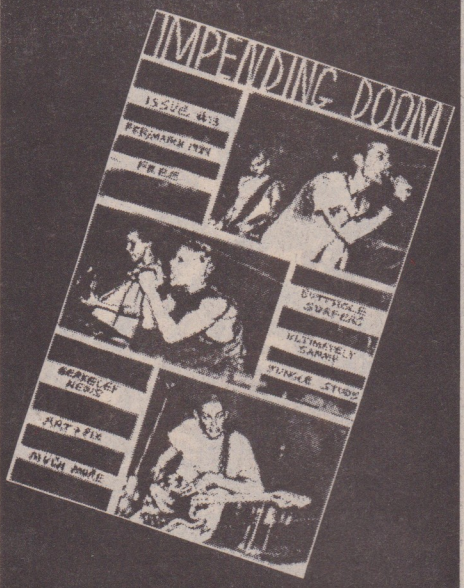
MRR: You've lent credibility to them.
AC: That's my worst fear. It makes me more and more want to lose money and stay small. It has been a conscious effort. It'd be easy enough to be commercial and make money, but that isn't too high on my list of things to do.

MRR: And you're doing a band again, right?
AC: I'm doing a project. It's kinda weird. I have these diehard ethics of what I think a band should be. I've always been really excited and supportive of East Bay bands, but I think that since '87 when some of the bands started getting more well-known and there was a lot more attention drawn to the East Bay, things have gotten a bit strange. Bands are now forming and are already planning on having records, bands that haven't even played yet are getting interviewed in MRR, and it changes peo-

ple's priorities and has put an unhealthy focus on things.

MRR: You were just giving me shit before about not covering the East Bay enough!

AC: There were so many bands around for so long that never got a record out or a song on a comp or never toured—great fucking bands. At least a hundred. But all of a sudden, with the first Lookout releases, there was a lot more attention. I think it's important to do your own flyers, put out a demo tape, maybe put out your own record and book your own tour, or at least not expect someone else to do it for you. But now I'm breaking my own ethic with my new band. You've got bands who've played 5 shows releasing CDs, but finally I said "Fuck it! It's been 2 years since I recorded any of my songs and now I want to record some and put them out!" It's called Pinhead Gunpowder, and we recorded last summer for a single that will probably be out by 1994 (*laughs*). We just decided to try it as a recording project and not worry about whether it would work as a real band. It worked really well, and since the other 3 people in the band are in other bands, it's very much a side project. But we are going to play some shows, and I'm really excited because I haven't played any shows in a band with my own songs in years. I played some shows with Blatz, Green Day, and toured with Sweet Baby, but this is different. So we'll play a few shows, but then everyone's going off on tour again and I'll probably split to somewhere. Our ambition is to be a really good opening band and go nowhere, but at the same time to release records. It's strange. Hopefully we'll be a perennial thing. I'd like to have a solid band again, but I'm moving around too much.



C Gilman is so goddam conveniently located that you cant even get lost going there. What kind of a show is that? Half the show is getting there, half is getting back. B

MRR: At one point, I know that you felt that having a constant venue like Gilman might actually be a negative for the East Bay scene. Do you still feel that way?

AC: Now it's gone on so long that it's become a permanent fixture. But a few years ago I felt that a big part of the scene there was things changing and people becoming involved out of necessity, having parties and hall shows or shows at really ridiculously weird places. But Gilman is so goddam conveniently located that you can't even get lost going there. What kind of a show is that? I always thought half of a show was getting there, and half of a show was coming back. The show itself was just something in between. I like Gilman, now maybe more than ever, and it's a hard thing to give up, but I think punk is temporary in nature, always moving and changing, so it has made things stranger because things don't change as much as they could.

MRR: There are always a lot of bands because there is somewhere to play, which is positive...but does it make being in a band more mundane and less exciting?

AC: It takes a bit of the healthy struggle away, a little of the participation away. But there are other shows in Berkeley and Oakland that are really good, so a lot of things continue to happen. But I think it's lost a bit of its spark, though not just here. There are exceptions in places, or even at Gilman, but not as much.

MRR: Given your lifestyle and your freedom to come and go...

AC: ...and have no job, no house, no friends (*laughs*)...

MRR: ...do you see other directions for your life on the horizon?

AC: I'm pretty happy with the way things are going, but would like to check out other true alternative lifestyles than working 40 hours a week jobs and having "alternative" bands playing on the weekend. I'd like to check out Europe, some fringe elements and fringe culture, urban camping a bit more. I'd like to push it to the limits. I think people are being very conservative without even realizing it. It's OK if that's what you want to do, but a lot of people don't realize that it's possible to live without a job. That's part of what I try to do, to tell people what is going on, with squatting, weird scams, etc.

MRR: Any other projects that you're working on?

AC: I just got the new issue out, so I won't be doing any other magazine stuff for a while. I'm booking the Cometbus '92 Tour, have a couple of other tape compilation projects in the works. That's worked out well, because as people have become more interested in newer East Bay stuff, I can interest them in older East Bay stuff. The same with my magazine, and I was lucky in that the East Bay got known and I got to milk it a bit (*laughs*). Hopefully, there will be a Crimpshrine LP that I'll be working on that will be a collection of all the different recordings from different places, a benefit for Food Not Bombs and the Berkeley Free Clinic. I need to work out details with former band members and others. So don't pay exhorbitant prices for the original records that are out-of-print. Besides that, I'm doing research on the history of underground press in the US, especially in the 1960's and the early '70's, and on the Native American occupation of Alcatraz, among other things.

MRR: What's your address?

AC: PO Box 4726/ Berkeley, CA 94704. But, the magazine is not available through that box. If you send me money I will probably spend it on food, but you can get the mag from Blacklist or Lookout. I'm always glad to hear from people but it may take a little while to respond because of my wandering.

GOOD GRIEF

Good Grief has been described as guitar-laden, good time punk. They are: Jerry, drums; Harry, guitar/ bit o' singing; Owen, guitar; Jenny, vocals; and Pete, bass. Interview by McMike.

MRR: The first thing that struck me about Good Grief was the Peanuts (Charles Schultz) motif behind it all... the name and the stickers. What's that all about?

Jerry: Well, I brought the name up when I was in this other band, and they didn't want it. But it didn't really start with the Peanuts, it was like a Zen kinda name. From there I introduced it to these guys, to Pete and Owen, when we started Good Grief, and they liked it. Then I started talking about stupid things like using the Peanuts and stuff. And Owen was like "No, I don't think we should have to use the Peanuts and stuff like that."

Owen: Me? That sounds like Harry.

Jerry: No, that's you and then later on Owen started collecting all this Peanuts memorabilia and stuff.

Jenny: I said that too, I'll admit it.

Jerry: So I guess we just adopted it. Then Pete had a really good idea of putting the Peanuts into stickers of local bands that put out stickers all the time. So we're kinda making fun of the other bands by putting Lucy or ...

Harry: 'Cause most of these bands have stickers that are serious and have these serious kinds of images. So, I don't know, it's just like playing with... whatever, fucking with their ideas.

Owen: But they're also our friends so... if they weren't friends, they might have taken it the wrong way. Like Spitboy and Paxston.

Jerry: But they loved it.

MRR: Lyrically, you guys are a pretty serious band dealing with personal politics or whatever. Who writes the lyrics?

All: We all write 'em.

Jenny: We don't all write on each song, but we each have written different songs.

Harry: I think it's mostly myself, Jerry, and Jenny for the most part.

Jerry: Well, Owen wrote...

Harry: But not recently.

Owen: No, not recently I haven't written anything, even music.

Harry: It's kinda whoever can. I think we come up with music a lot easier than trying to write some words.

Jerry: Usually, with the lyrics I write, I'll wake up in the morning and I'll be thinking about whatever's on my mind. It usually turns into lyrics and they end up fitting into a song, miraculously. They're not profound or anything, but they're just how I feel which is pretty simple anyway.

Harry: I think 99 % of my lyrics come out of just boredom, because I'm over in S.F. working a fucking boring job, and just taking the fucking Muni train and being really bored. So, I kind of relate that feeling through my lyrics. I guess that's why they're pretty down, but for some reason it's a lot easier for me to express negative thoughts than positive ones. I guess its just the state of things.

MRR: It's really weird, because your music is pretty up-beat and your lyrics are kinda diametrically opposed to that.

Jerry: So that just kinda fits the name of the band.

Harry: Yeah, we had a slower song that we didn't play tonight that kind of goes with the lyrics. And I'm writing slower stuff that might go with it more. But, I don't know, I think we're gonna vary it and hopefully we'll get to a point where we have a good number of slow songs and then...

Jerry: Like Sleep or...

Owen: Neurosis. (Sarcastic laughter)

Jenny: But I think that we all try to contribute. I don't think it would work with anybody overpowering. We all try to agree on everything and try to come to a consensus on such and such, which is difficult with 5 people sometimes because one person doesn't want to do a song that you really like.

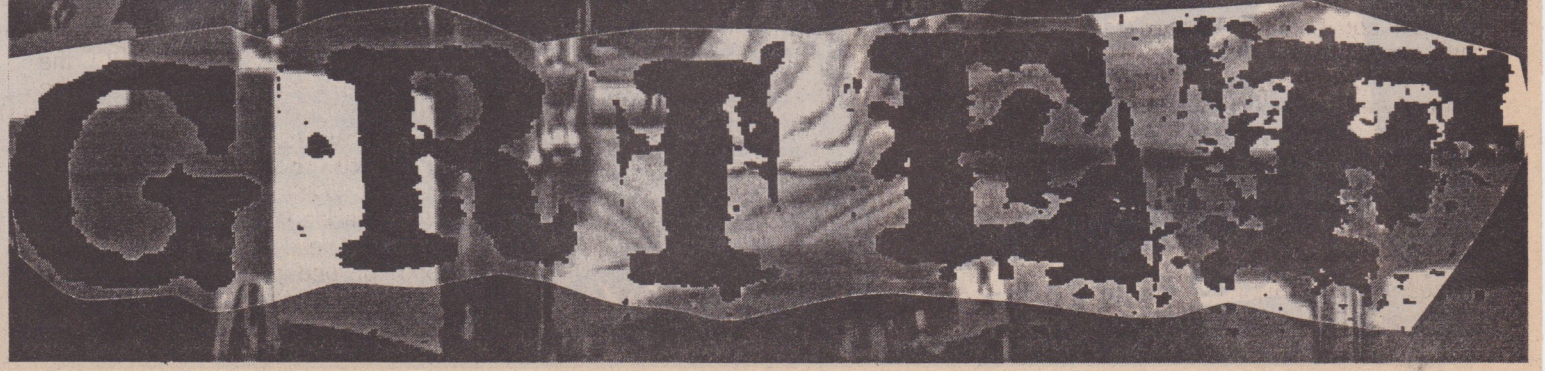
MRR: Well, as far as the Bay Area, do you think that it's special in some way? Why do you think there are so many good bands in this area? Do you think it's the people or maybe the spirit of the place?

Harry: I really think that it's because a lot of people move here. They hear about things; like say, the Gilman explosion five years ago. I think that was really a catalyst for a lot of people moving here. And it's a pretty open environment. I mean we have someone here from New Jersey (Jenny).

Jenny: I just moved here from the East coast and there nothing like this anywhere that I've seen.

Harry: Pete's from Connecticut, and Owen's from New York. We're from California (Harry and Jerry). Just in this band, over half is from back east. I think if you looked around you'd see that a lot of bands have moved here. Like Grimple who came from New Mexico, and a lot of other NM people came, too.

Jerry: It's sad in a way that people come out here. Because it's so easy for them to come out here and start a band because there is a lot of support. There's so much support and it's established and everything. But when I went on tour with 23 More Minutes, there were a lot of bands out there that were really good and I think they contributed to their area. A few of them were saying "I want to come out the East Bay" and stuff, and it was depressing to hear that because they're leaving their town and just kinda leaving the people behind. They want to come out here and wait for everything



to fall into place.

Harry: But it's totally understandable. A band like Grimple, who were probably struggling to get a show in Albuquerque, now have a lot of people showing tremendous interest in them.

Owen: And now they have a record deal. But that's probably why there are so many good bands, 'cause the people that actually end up moving here are probably the more motivated people in their own scenes. So when they come here, it's that much easier.

Harry: I guess what Jerry's saying is that it's just kind of sad that they couldn't get something going in their own area. But the truth of it is, it's really tough. And a lot of people get disillusioned when they live in a small place, and maybe they have their own band but... An example is Dissent, who were from South Dakota. They had to make their own scene and after a while when they became older they kinda got disillusioned with some of the 16 year-olds who would come in and go to shows for six months and then just stop coming to shows. It gets frustrating. It's kinda ageist, but when you get in your mid-twenties it gets hard to identify with a crowd that's predominately 16, 17 years old. You get disillusioned with dealing with stuff that goes on in a small scene. A lot of it is fun and vibrant, but when you're living there day in and day out all year 'round it's not as great as when you're coming through with a touring band. It seems really understandable for people to move here.

Owen: One of the songs that I wrote, called "Slip Away", was about when I moved from New York. It was about all the people I was good friends with and how, within a matter of months, I completely lost contact with them.

Jerry: This is a good place to come and get inspired, to see how things work and to then go back and do it in your town. Like people from Arcata came down to Gilman, and they wanted to know how we're doing these things so they could go back there and do it. It's really a great place for inspiration.

Harry: The truth is that it takes a lot of base support to keep something like Gilman going. In a smaller town, where there's only a hundred kids at the most, its hard to generate something as lasting and substantial.

Jerry: There are some places that do it though. In Michigan there's 404 Willis and I think that's a club that's been inspired by people that came out here and saw how Epicenter was run and how Blacklist was run. They kind of used that as a way of inspiration to build their scene up in Detroit.

Harry: It's hard to maintain a base though. In a big place it's easier, like ABC-No-Rio can do it just because New York has a lot of people coming in and out of it. I'm sure that a lot of people moved to New York on the east coast when it started.

Jenny: There's gotta be something special about the Bay Area though. There such a big scene out here, and there so many things to do.

Harry: I think MRR had a big role in it. Just the money factor, it made it a lot easier for things to come about. Maximum has been a catalyst.

Jenny: And here in the Bay Area there's a lot of places to play and a lot of people who are really into it. I was just in Boston and it seems like all the old bands are turning metal. I thought that punk was dead until I moved out here. I thought that New York was it, but there are lots of really good bands out here that I'm totally amazed at. And they're original and it's not just copying the old stuff, everything is definitely evolving with the times.

Harry: I think it's a lot easier here because you get the feedback and there's more of a community here to offer you support.

MRR: And how about labels?

Owen: I think that there are a lot of labels because there are a lot of bands.

MRR: Do you think that the people here in the Bay Area are more inspired because of the sense of community?

Jerry: I think that there's a lot more support for people's ideas here.

Pete: I got this letter at Blacklist once from a person in Chicago. She was asking if the Bay Area was some sort of Mecca, and "Do you have to move to the Bay Area in order to be a punk?" At least in my experience, I think that there is more going on here than anywhere else, but I don't think the answer is to move here. What's happening here could happen anywhere.

MRR: It seems like a lot of people move here to learn things from this punk community; and maybe after a few years these people will go back to where they came from, taking with them everything that they learned and applying it in new communities.

Jenny: I really hope that happens, 'cause I found that when I moved here you're sort of preaching to the converted already, because everyone here is so open-minded and accepting of diversity. I, myself, am into environmental issues and things like that, and there's no reason to call my Congressperson because she's already suggesting the most progressive bills in Congress. And so what's most important in order for people to help other people open their minds and

change things is to have scenes and stir people up in new places.

Jerry: There is so much out here that some people come to the Bay area and they're overwhelmed by it. They start to lose their own ideas and the things that they wanted to do have already been done. The overwhelmingness creates burnout or it gets people really jaded.

Harry: On a personal aspect, everyone is so fucking busy doing things. It's not like a small town, where it's a more closeknit kind of thing. It seems like everyone is so busy doing things that a lot of times people don't take the time out to just sort of generally socialize and concentrate on building relationships on a personal level.

MRR: Why are you in a band and what are you trying to accomplish by being in a band?

Pete: I guess that I'm involved in a lot of aspects of the scene, like working at Blacklist and I used to help put on shows at the Women's Building, all that kind of stuff. It's just another part of being involved in the scene. I think that our band isn't really a message oriented band, we're more entertainment oriented. Going to shows is a big part of our social life and having a band that can entertain your friends at a show is an important thing to be able to offer. Also being in a band is an outlet to do something creative which is good.

Jenny: This is my punk rock dream come true.

Pete: It's definitely living out some sort of adolescent American fantasy, being in a rock n' roll band.

Jenny: I used to be in a punk rock cover band. I never thought I could be in a band even though I sang all the time and I totally loved punk rock so much. But I answered a flyer that I saw on a wall, and I met these really cool people that shared really similar political beliefs. And we all can create music that sounds really good. I think it's amazing that it worked out so well.

Jerry: I've always wanted to play drums since I was a child and I've always been inspired by bands, especially the lyrics. And I guess the reason why I'm in the band is that lyrically I can get out my frustrations. And it helps me to get over problems that I'm dealing with. The entertainment thing isn't that important to me.

Owen: I'm the synthesis of Jerry and Pete. I'm real happy that Good Grief is working out, because I like a lot of pop-punkish bands like Screeching Weasel or Green Day. But I can't stand their lyrics, so I'm glad we can play something like that and end up having more meaningful lyrics.

Jenny: We just have Harry in the band because he's a rock star.

Harry: I just like making noise really. It's just something physical that I like to do; it's a physical form of communication.

Jerry: Like dry-humping on my drumset.

Harry: Is that what you do?

Jerry: No, that's what you do. Pretty physical.

Harry: Well, we all gotta do what we gotta do. Anyway, I like putting out records. Ultimately, I'd like to tour again 'cause when I went on tour before with Cringer I really enjoyed it. I didn't get homesick and I just really like being on the road.

MRR: Ok, What are some of your future plans for Good Grief?

Owen: We have vinyl coming out on Homemade Records. We're recording in April. Hopefully it will be out before the summer's over.

Pete: We'll be out on the Lookout *Can of Pork* comp that's supposed to be out in April.

Jerry: And also there's a compilation that Eggplant has been doing for fifteen years and it should be out in ten more years. And Cyrus is doing a compilation tape, I think it's gonna be called *Just Everything*, which is a fanzine comp thing.

Owen: And we're on the *There's a Faggot in the Pit* comp on Bobo Records.

MRR: Jenny, how do you feel being the only female member of the band?

Jenny: Well, I try to be genderless in everything I do. My job is traditionally a male job; I'm an engineer. I hate sexual innuendo and I abhor sexual tension, so I like to goof on things like that. I guess that being in a punk band can be sort of a macho thing in a way, or there's something about it that keeps women from doing it sometimes. I'm not sure what that is, but I'd like to tell girls to fuck gender roles and do what they want.

Harry: I really enjoy being in a band with Jenny, 'cause, like she said, she doesn't really worry about it. She just does it and that's the kind of women that play music that inspire me the most. Like the people in the Creamers, women that just go out there and do it without giving a fuck what anyone thinks. While I really like Spitboy, and think they're really great people, I just think that sometimes their diatribes are a little heavy-handed. Even though I know the reality of the situation and how fucked up everything is, but... I think they're great and there's a need for them because they make a point of being an all women band and really dealing with it and sticking it in people's faces, especially men's. I think it's great, but I just find it refreshing when someone feels it's no big deal, it's just how it is and it's in her being to do what she wants to do and she's not going to let people tell her what to do.

Jerry: I think it's really been good that Jenny's in the band, and the fact that she is a woman helps me break down my stereotypical roles of being a male and roles that we're taught to play. I've really challenged myself to make sure to include Jenny in all of our decisions, even when it's just about the music. Sometimes I think about it too much and I'll always question myself. Sometimes that makes me feel uncomfortable. Sometimes I'll feel like one of the guys and I'll have to check in with Jenny and make sure that isn't happening. *(laughter from all)*

Owen: Remember when that guy wanted to interview us because he knew there are gay members in the band. And we were all like, well that's stupid. It's no big deal, we don't want to be known as a band with gay people in it. We want people to say that we're a good band. Sexual orientation has nothing to do with whether or not we're a good band. Neither does the fact that we have a woman singing in a band of men.

Harry: It seems like the Bay Area scene is kind of driving the gender issue down into the fucking dirt. And it's making it boring for me personally, because I don't have any affinity towards men as a group. I guess I'm a male, but I just don't identify with like 90% of the males I see. It's just that it's been a very heavy-handed issue, and it seems like recently it's been the most important issue. I guess it needs to be. I guess I'm just being a callous male. I'm just tired of it, though I know it's a big problem.

MRR: Is there anything you want to add?

Owen: Lookout for Homemade Records (Owen's label).

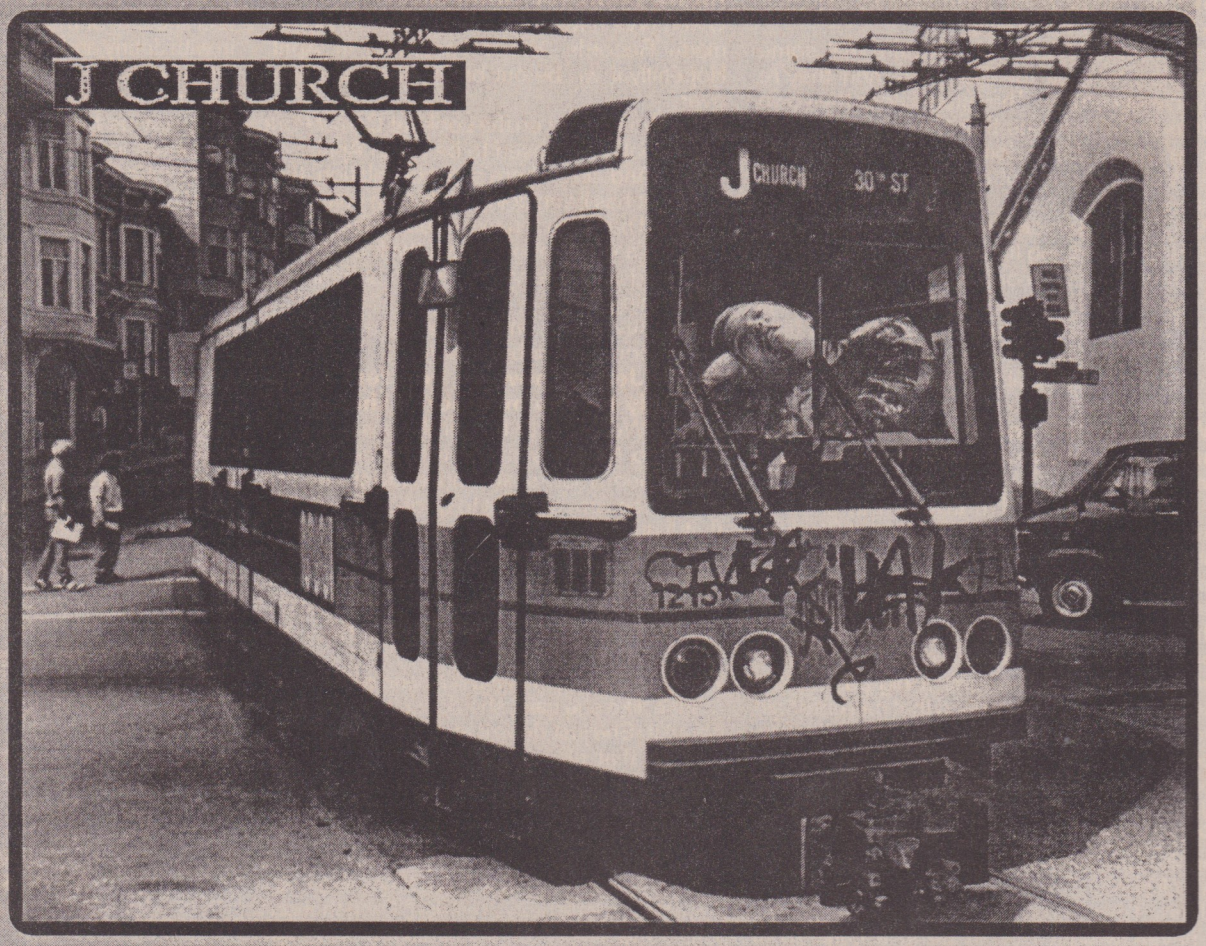
Jerry: Friends come first before anything to me.

Jenny: Do it yourself.

Owen: Yeah, do it yourself. Masturbate.

Good Grief
2319 40th Ave
S.F., CA 94116

J CHURCH



J-Church is a a street car line in San Francisco that winds its way out through Dolores Park in the Mission District. The band consists of Lance Hahn on vocals and guitar, Gardner Fusuhara on bass (both formerly of Cringer) and Aaron Olson on drums (formerly of Glad from Olympia). They were interviewed by Tim in their lavish rehearsal space across the street from the once elegant Sound Of Music in the lovely Tenderloin District of San Francisco. Special thanks to Cammie Toloui for risking her life in taking these photos.

MRR: This band has formally been together how long?

A: Since the beginning of October.

MRR: And looking up at your set list it looks like there's at least 20 songs already. That's pretty remarkable.

L: Well, we don't really have social lives. *(laughs)* It is kind of strange, but we do pick up songs pretty quick.

G: Lance writes them pretty fast.

L: I had a backlog of 8 songs which were going to be Cringer songs. But Cringer split up because someone didn't like them. *(laughs)* I didn't say who! But anyway, those were the first 8, and then I write songs in spurts, for some reason, 8 at a time or 6 at a time.

MRR: And Aaron, you wrote one, too?

A: Yeah, one.

MRR: How would one of your songs differ from one of Lance's.

A: That one is fast, pretty straightforward, three chord, kinda poppy.

L: The reason I think that song is pretty different is because you don't really play guitar. You wrote it on guitar, but they're not real chords. I'm learning how to play these chords as he's teaching me the song so it's strange sounding. But I don't think it stands out that much from a lot of the other songs.

G: Especially since Lance sings it.

MRR: For two people that have been playing together for so long...

L: ...since 1985...

MRR: ...it must be hard for someone new to come in from the outside.

L: I don't think so. The longer you play in a band, the more flexible you are. Also, we have similar tastes. Things work out in a band when people are on the same level; you don't have to be great or lousy, just coming from the same direction and playing for about the same amount of time.

MRR: Gardner said earlier that Aaron was the best musician in the band...

L: *Oh*, was he saying that!?! *(laughs)*

G: Technically.

L: I would agree.

A: I don't know nearly as many heavy metal solos as Lance!

L: Put it this way: I don't know what the last 3 knobs on my amp do. And he knows what his drums do completely! I know it's a Marshall, how to plug it in, and how to make it sound chunky!

MRR: Before I heard you play here, I heard from some people that you were faster than Cringer, while others said heavier, and others said poppier. Which is it?

L: we're definitely not faster than Cringer but I think we're tighter than Cringer, which might be construed as being faster. We have more slow songs than Cringer. Also, Cringer was getting poppier and poppier. Every so often I'll go into this weird phase and write a song like "Commodity" after having played a Melvins record and getting stuck in it. This is going to sound really lame, but for a long time I've been trying to write THE pop song. I seriously think about it. There's a combination that I'm always missing. Other people have done it with the right combination of hooks, right length, making a great pop song. Like The Who's "Pictures Of Lily" and "I Can See For Miles", a lot of songs by The Kinks, half of the first Clash album is incredible. It's not contrived, but something happened in the studio. I don't know how it happens...

MRR: They all should have stopped being musicians as soon as that happened. When you write that perfect song, will you retire?

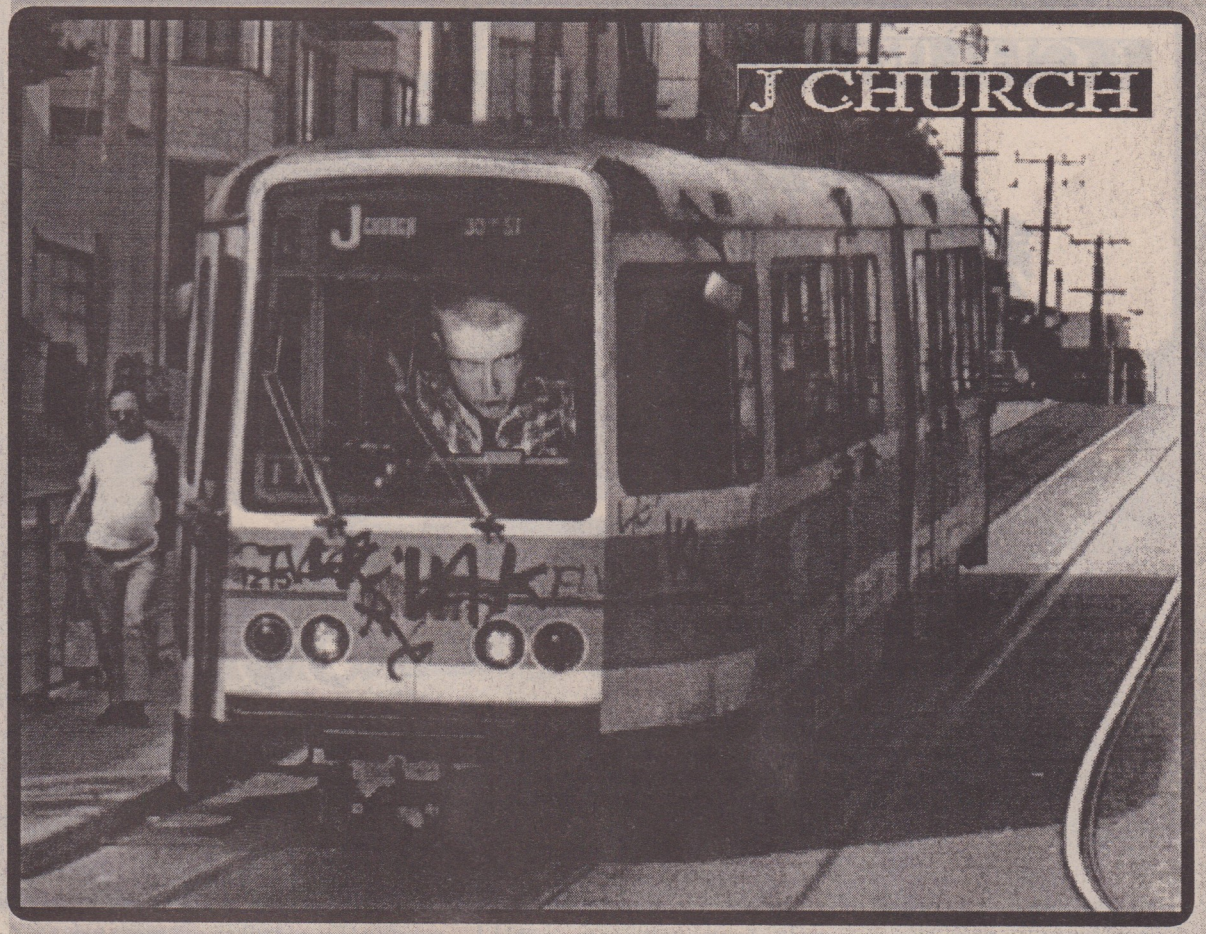
L: If I get to that point where I know that I've done it and feel like I can't do it again, I will totally stop. There would be no reason to do it. I haven't gotten that close, but it's definitely always in the back of my mind. I can't think of any records recently that have gotten that close either.

G: What about Superchunk?

L: "Slack Motherfucker" is an incredible song. The closest I've come in "My Favorite Phrase" which is about...most of my songs are still pretty political...

MRR: I was going to ask you if there is any lyrical departure since Cringer?

L: No, when I write songs I just write songs. Hopefully they're always getting better and are getting more personal. I still deal with the same issues but it's more about what's happening around me. "My Favorite Phrase" started out as a hokey love song that was so bad that I had to change it. But one of the best parts is where it says "Let's fuck tonight." It's not just having great licks that make a great pop song, but it's also really interesting lyrics that are going somewhere and fit the music. To be honest, the reason I like those songs is I can remember when I first heard them and was really into them, and so I try to write songs



that...you don't know why, but they remind you of something.

MRR: I heard licks from other sources in your songs tonight. One song had a "sweet Jane" feel, others I couldn't place but were real familiar. That's the art of rock and roll.

L: It's not a conscious thing, but everything every band does is derivative. That's not bad.

MRR: It's recycling in a different form or context. So hey, let's go down your song list here and Lance, tell us what it is. And if you guys have some wiseguy comments, throw them in. First off, "What Could I Have Done?".

L: That song is about a guy I knew in high school. I moved to L.A. and he was a football player back at the University of Hawaii. He killed himself. We were friends but totally lost contact. It's a slow song about that, and about sitting in my apartment, feeling bummed out, looking at the roaches in the sink.

MRR: You guys have any glib comments to follow that one? *(laughs)*

A: Not much you can really say about that.... "I heard the guy's a jerk." *(laughs)*

MRR: "Got It Right."

L: That song is about how I used to be a total peace punk. I had a friend that was raped and a friend that was beat up, and it's not so much about those specific incidents as much as it was about my anger and feelings of vengeance and violence. I realized that I had it in me, and that I couldn't call myself a pacifist anymore, that there are different times for different feelings. If it's coming from inside me, then it's there.

MRR: "The Titanic Sails At Midnight."

L: I took the title from an article about punk in some old English music paper. It was about The Clash and Sex Pistols, and referred to the big rock bands of the time, Pink Floyd, etc, that were intimidated by this whole new raw thing. It's about how "the scene" is stale in a lot of ways and how the punk bands of today are just like that.

MRR: Do you think you guys are part of the problem or part of the solution?

L: Hopefully we're part of the solution or we wouldn't be doing it. It was looking at things after the Cringer tour. There are a lot of bands that are really stale and uninspired themselves, and therefore don't write particularly interesting songs. Even if they're political bands... But there is an undercurrent of bands that are doing something or are inspired. Hopefully we're part of that.

MRR: Is there any overt political song in your set?

L: "Bomb", the song that sort of sounds like "Sweet Jane." I was going to work and riding the BART. I didn't want to go and was frustrated, and then all these assholes get on at the Montgomery Station. All these businessmen. And I was picking up on their conversations, and they were such assholes. I hate them and what they represent. So the song was fantasizing about leaving a bomb at Montgomery BART. It's actually called "A Well Concealed Bomb." It's got political elements, but it's about what I was thinking at the time, which I think is more interesting than a spiel.

G: We were talking earlier about a band doing '82 style punk today...that had its place and time and it was interesting then. But it's past, and that applies to a lot of bands. Maybe they're just discovering it, so it's interesting for them. But I think you do have to realize that things have been done already.

A: But everything's been done again. Everybody experiences things at a different pace. In SF, you get underground stuff the second it happens, hot off the press. And nobody here has done something completely amazing; it's all derived from something else. But in South Dakota....it's just as exciting for them as when something first hit elsewhere.

G: I'm just saying that no one wants to see Fear now.

MRR: No, a lot of people probably do.

G: But a new Fear, though...not like the old Fear. No one needs a new band to do what they did.

MRR: Are you badmouthing Filth?

G: No way! Filth is not like Fear at all! I think Filth was a pretty good kick in the pants cuz there was no one doing that at the time, around here at least. I'd much rather see a band more like Rudimentary Peni cuz I don't think there's much of that going on...

A: Paxston Quiggly. They're great.

MRR: Theoretically, you guys are a Mission District band, even though Lance is the only one that lives there. What is this all about? Is the Mission "scene" anything like the Nob Hill "scene"?

L: It's way cooler than Nob Hill and way cooler than the Tenderloin scene too. *(laughs)* It's not a 'fuck you' to anybody else. Me and a lot of friends live in the Mission, a lot of bands live there that we're pretty tight with, like Jawbreaker, Duh, Steel Pole. There's a lot happening there now. To be honest, it's just stuff that has affected me and Lydia Ely, so we are putting out a comp to express this moment in time. I'm not saying the Mission is inherently this great place...

G: It's a shithole! It's the poor part of town and all the punks live there.

L: But there are great burrito places, a lot of our friends live there and when you walk down the street you meet people you know, there are great coffee shops, Epicenter is there... There's an element of hanging out

together...the same kind of feeling that I got in Sioux Falls with a small but tight scene. So that's the idea behind the project we're doing.

G: It's funny though, when you do something like this people in other parts of the country are going to think there's this giant Mission scene.

MRR: You just played in L.A. Tell us what a wonderful time you had at Raji's.

L: Never again. They said there were 30-40 paid at the show. Ahead of time we thought it was 18+over, $5 to get in. We got there and it was 21+over, $7 to get in. So there were 3 bands from out-of-town, they added a 4th so that we headlined and played at 1:30AM. After all was said and done, between us, Nuisance and Monsula, we got paid $8 total! But the next day was pretty redeeming.

G: The next day we played this guy's basement in Granada Hills. It was an amazing show, under his house. All these kids showed up, it started at noon.

A: Everybody was there right away and all excited.

G: No problems at all, no one got wasted and fucked things up. It was really fun. You got that, or you got this Hollywood club bullshit. They wouldn't even let us in the fucking club when we got there. They made us sit outside in the cold for a 1/2 hour while they were inside. I had to convince them to let us use the bathroom.

MRR: You guys are ungrateful. They gave you 75¢ off the $3.75 beers! *(laughs)* Changing the subject, I hear you are doing two debut records. Is this a concept?

L: It's a rock opera. No, originally Mike Millet of Broken Rekids asked us if we wanted to do a 7". We know him, it's a cool label, we like everything else he's put out...

MRR: ...and he is from the Mission...

L: ...there you go... So it seemed like a good idea, and we decided to do that. Then later, John Yates of Allied said he wanted to do one too. I like that label a lot too. Then they decided that it would be cheaper, recording-wise, to do it all at once. So the Allied one will come out in May, and Mike's will follow that.

MRR: And what about comps; wasn't that one of the fortés of Cringer?

G: That just kind of happened!

L: We were being finicky, believe it or not. There's not a comp that we were on that I didn't like, concept-wise. So the guy who put out the *Fuck Straight Edge* comp is doing a comp of harsh bands doing REM songs, so we did a song for that. And for my comp. And Dan Kirby of Kirbdog Records is putting out a double 10" that we're going to be on.

G: "What's the silliest thing I can do?" And with shows, nobody wanted to hear a tape or anything. It's "Oh yeah" and they book us.

L: After a while you get to know a lot of people. And Jawbreaker have helped out so much. They get us shows and make our shows good. Loan us their equipment.

MRR: Does this band have any unusual aspirations?

L: You mean like signing to Geffen? Not really. Realistically, we're not going anywhere. *(laughs)* We're doing it because we like it. I would never sign a contract even for a year of my life. I wouldn't trust anyone I don't know. I wouldn't like signing a contract with people I do know.

MRR: Lance is seeking the perfect pop song; what motivates you other guys?

L: That's a good question. Why are you guys in a band where I'm writing all the songs and making you go to L.A. with me?

G: We're not doing that again!

A: I love to play music, and love to play music with these guys. It's corny, but I'm a corny kind of guy. It's more enjoyable for me to practice than to play.

G: I like practicing better than playing. My favorite part is learning new songs, getting them good. Though there are good shows, but consistently, practices are more fun.

A: When you're losers like us, you need to hang out with somebody you can count on!

L: But I do have a lot of fun playing live. That second show in L.A. was everything I like about playing live. People would walk in and just be so happy to just to be there.

A: You'd look out and there'd be a smile on people's faces.

L: Not just smiling; they were beaming to be there and were so nice. I can't understand that, partly because I live in the Mission and I'm 25. It was incredible.

G: Bay Area bands get that kind of response.

G: Hey, I didn't get to say why I like being in the band! For the longest time...you know how when you're late for work and leaving your house, trying to grab your backpack, keys, and stuff? That's how I feel about the band now. I always feel that I'm being swept along with it and am just trying to keep up with it. Sometimes it gets annoying, but I'm doing something that's interesting and fun, and it forces me to not be as shy and lethargic. You forget about stuff like that, but when I was quitting my job to go on tour last time, everyone at work was so jealous! I realized that I was so glad that I could just up and do that. But sometimes it is overwhelming..."We got to practice, then we're gonna record and then go to L.A....." Agghhh!

MRR: ...and don't forget your record reviews!!! *(laughs)*

G: I hadn't thought about it for so long, had just been doing it. Why am I in a band? Now I know.

J-Church/ PO Box 460346
San Francisco, CA 94146

BUMBLE SCRUMP

East Bay. Berkeley. Scene of the crime. In the cafe, doing time. Talk turns to the most annoying excrescences churned up by an Amerikan society in terminal decline. Just when you think things couldn't get any worse... and then there's BUMBLESCRUMP. Outside, pouring rain, so there's no escape. On goes the tape recorder and out come the grandiloquent egos of rock stars on the make. Official MRR interlocutor: Lawrence Livermore. Band personnel: Chris Appelcore, yelps and screeches; Pat "Skunk" Hynes, guitar; Theo (Thadicus), bass; Josh, guitar; Ernst, tin cans and trash barrels.

MRR: How come you guys are sexist and don't have any women in your band?

C: Actually, a whole bunch of girls were gonna take over our band and play as us for a while.

J: Who was gonna do that?

C: Hollie, Janelle, Sam, and Els. Like most of Clit Wrex. Maybe the only reason girls aren't in our band is that the girls we know don't wanna bother with this shit.

MRR: How do you feel about taping this interview over a Smoking Rhythm Prawns demo tape?

P: Who? What?

C: Great.

Josh: Aww, man.

T: Chris, what do they sound like?

C: Imagine the name.

T: I dunno.

P: Like Primus

J: Sounds like shrimp.

E: Like shrimp playing funk.

MRR: First of all, what about the charge that Bumblescrump is just another ill-inspired Blatz-Filth ripoff?

Theo: That's really stupid.

Chris: We're nothing like Blatz.

Ernst: We're not a joke band. Bumblescrump is the future.

MRR: So what does Bumblescrump have to do with the future of the East Bay scene?

P: Bicycles.

T: It's true, more people are bicycle riding.

C: We have a distinct doctrine of thought.

J: Chris does.

E: I got a bicycle.

MRR: Which in turn was just a glorified Isocracy rip-off...

C: I feel like we're more directly akin to Isocracy than Blatz.

Josh: I've never heard them.

C: The Aborted is a Blatz rip-off.

E: They do a cover of Blatz doing a cover of a Fear song.

Pat: We don't even sound like Blatz.

MRR: We've heard that stated but now we'd like to hear a little bit about it.

J: Yeah, Chris... I'd like to hear about it.

C: Y'see, we don't have a consensus within the band as of yet, but, uh... Our doctrine consists of enjoying things for one's self despite the horrific conditions of our world

T: Like walking or bicycle riding or even like just walking or I dunno. Well, just washing the windows. It's a fun thing. Put a smile on it even though it might be frowned upon.

C: Washing the windows?

E: I know nothing about washing the windows at all.

J: I don't even do windows.

P: Riding bikes. Definitely.

T: Riding bikes is a more funner thing. But you should enjoy it.

J: Vacuuming.

MRR: How do you feel about the charges from certain quarters that you East Bay types are not interested in social or collective action and are too concerned with things like living?

T: Who said that?

E: Living is a social action.

J: Sounds good to me.

E: If we spend all our time living, being a band, as we are, espousing all these philosophies...

MRR: That's a big word for a college drop-out.

E: I'm not the college drop-out.

C: I didn't drop out, I got kicked out. I was too smart.

MRR: So are Bumblescrump smart punks?

T: Yeah.

P: Yes.

C: No. We are?

P: Yeah, we are.

J: No, no, don't tell everyone that.

C: The only reason I would say we're smart punks would be to make Jake Filth mad. He said that's the only reason he can't like us.

MRR: Why do you suppose people like Jake are ashamed of their intellectuality?

E: He sits around all day drinking beer and watching TV. If that's intellectual, then the rats in West Oakland are geniuses.

MRR: He's probably making incisive studies into the moral and ethical decline of America.

E: Yeah, "Pass me a beer."

T: But dude, me and Eric Yee went over there and he was like, "Dude, dude, I saw a kung Fu movie at two." He'd been watching TV since two to six.

J: Doesn't he rent videos too?

E: No, he watches the shit that's on.

MRR: Why do you have such a stupid name?

T: Dude, that's the thing. This is so rad. me and Chris were sitting back and we were gonna be called Bleed. But we thought it would better for people to say Bumblescrump.

C: We wanted to make people have to say the word, like adding a word to the world vocabulary.

J: That's not what I heard.

C: It started out that somebody called me that when I was playing badminton and I fucked up.

MRR: How do you feel about charges...

E: Charging? Who's charging?

MRR: A lot of the old time punks think...

P: What do they know?

MRR: ....think you're making a mockery of the punk scene, being silly and cutesy all the time.

C: We're hard.

J: Fuck those old people.

T: How many of us have tattoos?

J: Yeah.

T: Two.

MRR: I noticed that your singer Chris doesn't have any piercings or tattoos.

C: I'm pierced on the inside.

J: Shut up.

C: I have brain piercings, I don't need any of that physical shit. I'm not an outward person.

MRR: I can't help but think you're being facetious again. Don't you think punk is serious?

C: We're very serious about other things besides Bumblescrump.

J: Why is punk serious?

E: My drum influence is very serious.

MRR: How much importance do you place on learning how to play your instruments?

T: More.

C: Less

E: I think we've learned a lot actually.

C: We play better.

E: Y'see we all play different things but in the past we were all supposed to be playing the same thing.

C: We write our songs to our skill level.

J: Before, we would stop playing a song and start a new one and people couldn't tell. Now we have some differentiations.

C: And now we have better pamphlets.

MRR: Yes, I have noticed the most professional thing about Bumblescrump is the stickers, pamphlets, and flyers.

P: What about the guitar playing?

J: Yeah?

MRR: Has Bumblescrump made any enemies?

P: Certain people at Gilman.

E: The booking staff at Gilman.

C: Because we always just get on stage and play.

P: No, it's like...

E: They're not ready for our overwhelming stage energy. They're used to these pat little shows and we threaten their existence.

MRR: Are you suggesting that other East Bay bands are kind of weak by comparison?

E: Yeah. They're tame.

C: No band is willing to get up in front people and not sound good. Y'know, being able to stand on your own credentials as a human being and not necessarily as a musician while you're on stage trying to be a musician.

MRR: Why did you give up the two basses?

T: It sounds better.

J: I didn't want to.

P: Two guitars. Better.

C: Because Josh left for a while and we were gonna play somewhere and Pat played guitar because he had one.

MRR: Josh, when you moved to the East Bay is this the type of thing you envisioned yourself being involved in?

J: I had no idea what was gonna happen. I just...

MRR: What brought you to this punk rock mecca?

J: A car.

T: He had to get away. That's a Flipper song, right?

MRR: I'm curious. Since two of you are employed at Lookout Records, how does your involvement with such a professional corporate organization mesh with playing in a completely amateurish anti-music band?

E: K Records has three offices and a separate bathroom.

C: Fuck K.

P: Fuck Billy Childish.

T: Fuck Calvin Johnson.

P: Fuck Calvin.

MRR: A lot of people seem to be quite fond of Calvin Johnson and Billy Childish. Why are you out to destroy them?

T: Because they're shit.

C: Because they're very pretentious.

P: It's nothing personal.

E: Calvin is more fond of me than I am of Calvin.

MRR: Are you suggesting homosexual inclinations on his part?
E: From Calvin? No. Gina Arnold claims him as a bed-buddy.
T: She also claims that she won't walk the same streets as Fugazi cause they're morally superior.
J: We hate Gina Arnold.
T: We all hate Gina Arnold.
C: I don't hate Gina Arnold.
T: Yeah, you do.
C: No.

MRR: All but Chris hate Gina Arnold. MRR readers might not know who she is. Could someone explain?
C: She writes a music column called "Fools Rush In" in the East Bay Express.
MRR: Autobiographical?
C: Supposedly.
E: Never has an article that doesn't have a mention of Nirvana or Fugazi in it. And Calvin. Calvin's every other week.
MRR: What's your objection to that? She's an alternative music columnist.
J: That's our objection.
MRR: What should she be writing about?
E: Hippos.
C: She should write about her new leggings. She writes well about her personal life but when she introduces music, it sucks.
E: It's not music, it's name-dropping.

C: Idiotic.
P: Politically redundant.
C: Politically... idiotic.
E: Well, MRR at least does good interviews,
C: MRR isn't political.
E: Well it's better than "Where did you come from?" "What are your plans for the future...?"

MRR: How many strings do you have on your bass?
E: Exactly.
J: Do we get eight pages like Spitboy?
E: Yeah we need eight pages like Spitboy.
C: Do they get eight pages?

MRR: See that's what I mean, you guys are wrecking the scene. Spitboy is a serious band. You guys are just goofing around.
E: We are just as serious as they are.

MRR: So you guys aren't out to destroy Green Day like the rest of the East Bay is?
T: No, I like Green Day.
C: Green Day, they're down in my book. They get us shows.
MRR: And you think after you guys practice long enough you'll end up sounding like them?
All: No.

MRR: If you guys are so East Bay why are you willing to appear in a West Bay music mag like MRR?
E: Is MRR the West Bay? I thought it was from Cleveland.
C: Because it's better than Profane Existence.
T: That's for sure.
E: What were we gonna do an interview for? Alien Psychic Factor?
J: Slipped that one in there.

MRR: Do you guys have an opinion of true anarchist punk zines like Profane Existence?

MRR: And you don't have any piercings.
J: I do, hey...
C: Look he's got his nipple pierced.
E: I got an earring.
J: Did you see this?
E: He's got the punkest tattoo ever.
T: The thing is we are doing something. We are like creating funness. We're learning how to smile. A lot of people who are in serious bands cannot smile. As much as they like to.

MRR: Is that so Theo? Then why do you always look so mean?
T: Because I am mean.
C: Whoa, that's a contradiction in terms.
E: We're mean but we're doing our best to stay amused, because that's just as important as being in a serious band.
T: One thing I've noticed very seriously is that a lot of people, I'm not going to name who, who are in serious bands, like they really hate 15 and Green Day, but the thing is, those bands can smile and they do it well. And they can't handle that.
C: True.

For more fun BUMBLESCRUMP facts and fantasies write to: PO Box 14841 / Berkeley, CA 94701.

Strawman are from the Mission. Their style is short, catchy punk rock rock with angry as fuck vocals. While the band is new, the members have a long history in the local scene. The three have a resumé including Forethought, the Bedlam Rovers, and A State of Mind. Tommy Strange singer/guitarist, Andrew drums, Greg basses. Read on.

MRR: Strawman has a certain reputation for, amongst other things, being the local old school politics.

Greg: Yeah, I suppose that's true. It's weird. I just look around, and especially in the music scene, punk rock, college pop, whatever, politics are a point of derision, really. I don't really understand how that came about. The politics weren't a pose then and they aren't now. We're still dealing with some of the same issues.

MRR: When I say old school I mean that you folks have been involved a lot longer. There's certainly a difference between a band like you folks who have been involved for a while and bands that are dogmatic political bands that are almost empty in what they say.

Tommy: I think the position that the bands take, like fuck politics you gotta take additional knowledge of some of the hardcore bands after '85 that were dogmatic and couldn't write a riff to save their ass. You can't be an alternative band without being political. If you call yourself an alternative. Of course, Nirvana is not an alternative band.

Greg: If you're an alternative band and you're not political, you're just practicing until the time you sell yourself to the higher labels. The independent music scene shouldn't be the minor leagues for major labels. It should be the home for people that have something to say.

MRR: Even so, do you think the type of bands you were in five or six years ago, the issues you were dealing with, do you think they are all still pertinent now? Would you consider yourselves a political band like you were? What do you think has changed?

Greg: The only thing that's changed is that there's not as much of a scene around it. This band is saying the same thing, more or less...

Tommy: ...that I was saying in my first punk rock band...

Greg:... yeah, and more or less what A State of Mind or the Bedlam Rovers have always said.

Andrew: Six years ago I was still in high school. Now it's real life and the issues seem even more relevant to me. When you're actually dealing with the realities of the economic system.

Tommy: Working 40 hours a week. Barely scraping to get by.

MRR: Compared to your earlier bands, Strawman seems more sophisticated lyrically. I don't know if that's the best word.

Tommy: That could be just because you know us personally. These guys have been involved with Klub Kommotion since it started which has a reputation as being one of the best clubs in the country. People read Maximum Rock-n-Roll and people will think that MRR is this hotbed of leftist political bands. Not even the East Bay anymore. Look at all the Lookout bands. Who I love, I love all those bands. But nobody is taking a stand anymore. I've been reading Maximum Rock-n-Roll since issue number one and I think the interviews in the last four years have been lame and the bands are cowards. All they can say is, "We're not necessarily political. These are our views. We're not pushing them on anybody." It's so fucking cowardly! Yes, push it on people. If you don't like patriots, tell patriots to fuck off. If somebody is a capitalist, tell them to fuck off. We're at a crisis point in this country, obviously. And all the leftists in this country are sitting around with their thumb up their ass saying, "Oh, things are getting really bad. What are we gonna do?" We're not stupid enough to vote for a democrat. Would you have voted for LBJ in '64. Of course not. "The Peace Candidate". This shit has been going on way before Kennedy. The you have the Green Party... Oh, I'm going off here. (*laughter*)

MRR: Feel free.

Tommy: Well, what I was saying was... What we have is a lot of bands that are very intelligent and are literate. But they're scared to get poltical because they're scared to get labeled with these dogmatists. I don't think that's true at all. Just set yourself up. We need more big mouths in this country. Biafra is the only big mouth.

Andrew: A lot of people just aren't interested. I would take umbrage to that and say it is fine just to be in a band for the sake of being in a band.

Tommy: Oh, I'm not arguing with that at all. That's fine. Three quarters of the bands I like are not really political. They write. They're good people. They're nice. They're not really political. That's fine. But the bands that do have politics to their lyrics are standing behind them enough and being enough of a big mouth. They should be saying, "Fuck all you people sitting on your ass". That comes into why I'm a wobbly because I believe people need to organize. The extreme leftists are sitting around waiting for something to happen. What's gonna happen is that we are going to get so close to a police state that we might not even be able to organize or distribute our pamflets or be able to speak of do anything. In ten years, bands won't be able to play. I really believe that.

MRR: Do you think that type of paranoia from above comes from capitalism having failed in the U.S.? Do you think they are signs of the end of what we know as western capitalism?

Greg: I think the fact that the leaders are coming down hard is a sign... A lot of rank and file normal people are opposed to obscene art and radical politics. They're gloating over the fall of communism. They actually foresee a glory age of capitalism. I think they're dead wrong. But I think that's what they see. In order for capitalism to crumble in this country they way communism did, it would need something to crumble into. Right now, there

STRAW MAN

isn't a widely respected enough alternative for a whole country to fall into. The Soviet Union, they had this glorified version of capitalism in their heads. They overthrew the communist leaders and fell into this. Which I think they will find is a horrible mistake. Not that the Soviet system was without it's flaws. It certainly was flawed. Capitalism, there's nothing for it to change into.

Tommy: You can't exist on economics that say, unlimited profit potential, unlimited resources. Even looking at environmentally, ten or twenty years from now we'll be really fuck. You can't believe in unlimited resources and unlimited profit potential.

MRR: It seems that the clampdown has to do with contradictions that exist within this country. You can say that capitalism can't fall into anything. But things are certainly collapsing here.

Greg: I think people confuse capitalism and democracy. I think democracy will fall here quicker than capitalism. They kind of go hand in hand.

MRR: You talked about the I.W.W. a little bit. Is that something that involves all of you.

Tommy: They're sympathizers.

Greg: Yeah, I went to a couple of meetings.

Tommy: The only think that I would say about that is when I say organize, leftists need to organize. I'm not expecting them all to be wobblies. But this one comment I got from a close friend of mine that I would consider to be an anarchist though he would not call himself that. He has the same views that I do. People work better in communities with direct democracy and consensus organizing. He said to me, "join the Wobblies? What have they done?" I've been asked that question ever since I've joined and finally I came up with the right answer. The Wobblies are you. You are a worker. Even though he's middle class and went to college, he's not middle class anymore. He's making less money than I am. I said, "You are a worker. What the fuck are you doing?" Americans have this view of labor unions that organizers come in and they're leaders and they organize you. The Wobblies come in and they give you a few tools and you do it your fuckin' own self. Your own ass on the line. You run everything rank and file. Americans aren't used to that. I don't expect a bunch of people jumping into the Wobblies. Maybe ten years from now, the Wobblies will be another 20,000 strong.

MRR: First of all, you can't compare the Wobblies to the AFL.

Tommy: The Wobblies were formed as a reaction to the AFL in 1905. Big trade unions didn't work then. You have a bunch of lefty liberal americans talking about how bad unions are. Ben Weasel said in one of his columns "Unions are fucked. They make people go out on strike." There's not been one strike that I can think of in this country where the union bosses ok'd it. It was always rank and file. The rank and file put their ass on the line and they do it on consensus and they strike. The bosses come in and say "no, don't strike. We've been doing this for a hundred years here."

MRR: Yeah, but Ben Weasel...

Tommy: Well, he's writing to 50,000 kids. I just wanted to clear that up. Wobblies are american history that I'm proud of. End of Wobblies discussion.

Greg: I used to have this feeling, and a lot of young punk rock kids still do, "I hate my job therefore I'm not a worker". Look at yourself in ten years. You'll still be working pal. You are blue collar. You are a worker. Whether you like your job or not.

Tommy: People have this belief that a worker means sweating in a factory 40 hours a week. But if you serve expresso you're a worker.

MRR: Another thing I wanted to ask about is a line from your song on John Yates comp. "You were guilty the day you were born". There's the obvious message but at the same time guilt is used as a political motiviating factor. I just wanted to get a feel for what the intentions were.

Tommy: I'll put in a disclaimor here and say that while I try to write simple songs, the band is still three quarters entertainment besides politics. You have to be good band. You can't just sell politics. You have to write good songs in the first place.

MRR: Well, I wouldn't have intereviewed you if I didn't think you were a good band. *(laughter)*

Tommy: I just want to get across that just because you are an anarchist and political doesn't mean you're a good band. I think the period around the peace punk stuff brings that out. I don't think any of us listen to much of that music anymore. *(laughs)*

Greg: I still do. *(laughter)*

Tommy: Yeah, I know. But the songs that really move you have riffs and notes...

MRR: Yeah, I don't think I know anyone that has actually listened to 10 Notes On A Summer Day. *(laughter)*

Tommy: Anyway, I think that black people, unless they were born in an upper middle class white neighborhood and learn how to talk in a college educated white way, they are guilty the minute they walk into a store or the minute they walk down the street. Black kids are automatically guilty.

MRR: It made me think of guilt in other ways though. I used to work for the Freeze which is liberal wishy washy, you know. But there were people that worked their out of guilt. They're from Marin and they've felt guilty for the last 20 years.

Andrew: I think white liberalism has a better chance of inspiring you to have a world view than not going to school and living in the ghetto. I don't know that it's so much feeling guilty, so much is it's that they know something and they want to do something.

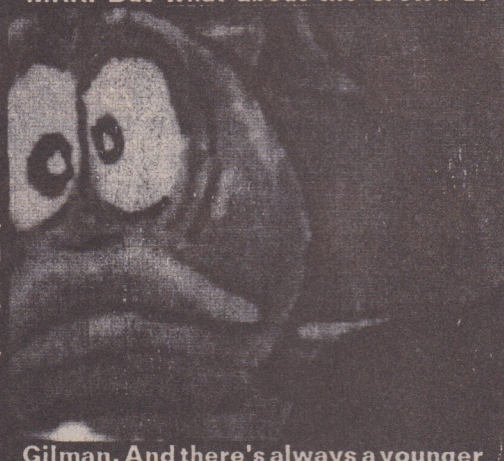
Tommy: As much as I bitch about liberalism, it's more to rile things up. I know people who consider themselves liberals who aren't really liberals. They don't believe that capitalism can keep going on. I just have a big mouth and I like to fuck with people. Hopefully something will come out of that.

Greg: When you say that guilt is a motivating factor, yeah, it probably is. But at the same time, if that's all you have it's better than none.

Tommy: Initially, it's fine. And if they can develope into some vision of future... Americans don't have that. They don't have vision of any kind of future in this country. It's just this constant slogging away hoping the recession will. Then maybe these middle class people will be able to buy houses I can't. That's what most people are worried about. I'd also like to say that you can't damn the whole american public. If over fifty percent of the ellegible voting public didn't vote, they have a reason not to vote. The majority of the people who vote are middle class and upper class people. Poor people aren't voting so they ain't that fuckin' stupid. They know they've been had and they won't be had again.

MRR: That's part of it. But a lot of it is just that our society, culture, and media is not geared towards...
Tommy: Participation.
MRR: Right. In general I think it's exclusive and that's a lot of why people don't vote. I don't think it's any sort of statement...
Tommy: No, I don't think it's a conscious political statement. But I think it is a subconscious one. They know millionaires aren't gonna do shit for them. They're not stupid.
MRR: I also wanted to talk about other things you folks do outside of the band. You've (to Andrew and Greg) have been involved with Klub Kommotion for a long time and you (Tommy) work at Mordam.
Tommy: Well, Maximum Rock-n-Roll readers... the majority of them may not like the Bedlam Rovers... (*laughter*) I can say that they are probably one of the best bands in San Francisco.
Val: I don't think Maximum Rock-n-Roll readers would necessarily dislike the Bedlam Rovers. They probably haven't heard the Bedlam Rovers.
Greg: We're not punk enough. That's the truth.
Val: You're punk as fuck! (*laughs*)
Greg: There's a comment the soundman at Gilman St. made. "You guys were pretty good! It's not what I expected. When I heard you had two members of the Bedlam Rovers in the band, I thought it was going to be more like *that*". (*laughter*)
MRR: Gilman St folks aren't exactly known for their tact.
Tommy: You should talk about Kommotion.
Greg: It's a lot like what I hoped Gilman St. was supposed to be. I was around for the first meetings there. I helped do a lot of the early construction there.
Tommy: I helped build the stage too.
Greg: Kommotion is real low key. It's an anarchist run collective space. It's not just music. There's a whole art gallery. It's primary function is music. But they try to give it a little more variety than that.
MRR: I'm curious what you do there.
Greg: We started practicing there about four years ago. Soon after that we got involved with the place. We had been talking about how it would be cool if a place like this existed. We didn't know Kommotion existed. We just do whatever it takes to keep it running. We work the bar. We do odds and ends. I'm on the booking committee. We do a lot of the construction work.
Tommy: I've been to the meetings and they're very consensus oriented. There are always bigger mouths...
Greg: But you can always get involved. Sometimes people get offended because they will show up for one meeting and they'll have ths hairbrained plan. Everyone will go, "Hmmm... no." They get all offended, "Kommotion are not a collective . They're not anarchist." Anyone can get involved. Just show up at the meetings.
Andrew: It functions primarily as a practice space and a recording studio.

MRR: It's interesting because even though they don't have as many big shows as Gilman, it seems to be financially doing a lot better than Gilman.
Greg: Well, Gilman only does shows on Friday and Saturday and the rest of the time it lies vacant. We have a rehearsal space and recording studio. We take more money from the individual shows than Gilman does because we have fewer shows. But we subsidize it with the practice space.
Tommy: Nobody whines becuase the crowd is so diverse.
Greg: I've always been suprised that younger folks don't show up at the Kommotion. It's always had this sort of older crowd and I never understood that. Where else can you go where they'll serve you beer and no one is gonna hassle you. It's paradise.
Tommy: Yeah, but you wait 'til you get out of school and save money. Then you move here. You're already a little older.
MRR: But what about the crowd at Gilman. And there's always a younger crowd at Epicenter.



Andrew: I just think that a lot of the organizing committee are like the Looters and late 20s early 30s type of people.
Greg: Yeah, I think that's kind of a shame. They don't understand the needs and desires of the younger punk rock crowd. And the punk rock crowd doesn't understand the needs and desires of the older set. They're not that far apart.
MRR: And what about Mordam?
Tommy: Well, it is a job first and foremost. I don't want to over-glorify it.
MRR: But it affects a lot of punk rock, scene-type things.
Tommy: I wouldn't work at Mordam as long as I have... If it were Rough Trade, I would have quit years ago. The work situation is almost a collective. We work on keeping values which very few distributors do even more underground ones as far as what we'll sell and what labels we'll carry. It's still exciting to me. Twelve years later I'll still run into a band that I'll love. There are still riffs I love. I'm into passion in rock-n-roll. Bands singing junior high school lyrics are not about passion. They're just playing the bullshit game that rock-n-roll is supposed to be stupid. That's the biggest bullshit and I'm so tired of hearing that. Fuckin' Jeff Bale. '60s rock-n-roll was not stupid. The Byrds were not stupid. Early Who was not stupid. Early Rolling Stones were stupid but it was revolutionary at that time. To say that in the 90's you have to sing about getting drunk and fucking girls is garbage. Those bands new that. They knew they were on the fringe. They were against the establishment. Ice T said that in his Option interview. Rock-n-roll is supposed to be against the establishment. That's why he's doing Body Count. I can't play simple rock-n-roll and still be fucking with the establishment. We don't have to play junior high school bullshit. We're too intelligent for that.

MRR: The last thing I wanted to talk about is your record. It's on Allied and that is a cool label.
Tommy: We want to record a whole album by the end of the Summer.
Greg: We'll see where the money comes from. We'd love to release it ourselves but we're all pretty stretched.
MRR: Any last comments?
Tommy: I've been playing in punk rock bands for about thirteen years. You may wonder why I'm still doing it when I never had a band that anybody has every heard of except for friends. Basically, the communication thing makes it so much more important to me than writing long winded articles. Rock-n-roll is what we were all brought up on. It's the most immediate form of communication. People know what I'm singing about whenI sing. Some people misconstrue it as hate. I just hate everybody. Those people are the middle of the road liberals. The real people come up and say "I know what it's about already". When I was in my hardcore band in 1982, somebody asked me why I do this shit. Because at the end of the show there are four or five people that come up to you and say that was really good and I understood it. It's not whether you sell records or not. Organize.

Strawman c/o Allied Records
PO Box 460683,
San Francisco, CA 94146

PAXSTON

This interview was conducted individually with each member of the band. The band are as follows: Bronwyn-vocals, Neil-bass/vocals, Phil-guitar/vocals, Kevin-drums/vocals. Interview by Adrienne

PHIL

MRR: Do you agree with what everyone else is saying?
P: I don't really take a stand behind what is being said because we don't have any songs with heavy issues that you have to choose a side and take a stand on something as far as they relate to me. I don't think we do—in the beginning maybe, but not now.
MRR: Have you stopped writing lyrics or just haven't had the time?
P: I have pretty much stopped; it's become harder for me to write lyrics. I can't write about things that are putting across a point, especially political and personal because I'd feel hypocritical on a lot of issues. Say I was writing about all the injustices in the world saying this ain't right, but it all comes back to me. I look at myself and say what am I doing to change this besides writing lyrics. For me it doesn't justify me or you to present a problem to people which you want changed when all you're dong is singing about it.
MRR: Do you think you could grow towards what you're singing about?
P: Right now I'm in a pretty stagnant stage. I'm not focusing in on trying to change a certain subject whereas, let's say I wrote a song about nuclear war... who am I to write that song when I haven't done anything about it? At least recently, most people write political songs and sing for change and that's all they do; that's the limit of their caring so they feel they're making a difference. Most of the people they reach are aware of the problems and are not doing anything to change them either, so if you sing about things you should actually be changing them. That's a stronger influence on people than talking about it and not doing anything.
MRR: Is animal rights an issue that's important to the band and what is your stance and how did this develop?
P: When I lived in Albuquerque, I used to be in an animal rights group and went to all the protests and stuff. So back then I felt stronger about it than I do now, because I was trying to change things, whereas now I no longer do that. So I've detatched myself from the issue somewhat.
MRR: You're a vegetarian, right?
P: When I became a vegetarian it was because of animal rights, but now in my honest opinion I care about animals but I don't care enough to try and change all the suffering. If I really cared I'd do more.
MRR: Well what would you be doing?
P: Well I'd be working with more animal rights groups and dedicating more time to the cause. Most products that you buy that are animal cruelty free are so expensive that you have to be in a position where you can afford to support these products. I'm not in a position where I can afford the prices of alternative products, so therefore I must buy cheaper products that are fucked up because that's what my income allows.
MRR: How do you feel the government is dealing with the issue of abortion and how do you think it's going to affect you?
P: Well, they're dealing with it in a totally fucked up manner. Each individual has a right to do to their body whatever they want, even if it's abusing it or not, as long as it's not hurting others phsically. With abortion the choice is up to the individual or individuals. All these religous groups really piss me off, in front of abortion clinics hassling doctors and patients, sending death threats, etc. They don't realize they're doing all this talking about saving a life; there's already lives in suffering, homelessness, and children in orphaniges. They should put their energy towards these causes.
MRR: How do you think abortion would affect you if it became illegal?
P: Well it wouldn't affect me until it affected a friend or affected me personally. If abortion became illegal tommorrow people wouldn't come out of their houses and say "No, we won't have it. " It's not the way of the American public.
MRR: So what changes do you think need to be made within yourself that might change the way things are around you?
P: I think by opening up yourself to sorts of people regardless of their views is change. A lot of people close themselves to people with different views; all of these people who are supposedly open-minded trying to strive for a better world put down all these people that are the cause, saying "Youre fucking shit., youre totally against everything I believe in." Right there you're shutting the door if you shut these people off.
MRR: So what do you do to change it?
P: I accept people for what they are. It doesn't mean I condone what they might do; I can talk with this person and he can talk with me and that's cool because right there you're on a level where you can communicate with each other. Whereas if you condemn them and put them down you're closing yourself off to them. How are you ever going to change this person if you don't make that effort to try and talk to them and get to know this person? That's the first level of communication. If you push away or hate a person they're not going to have respect for you or listen to you. How's this person going to care if you can't show you're caring? If that's what you're trying to get across, how will you ever understand why they feel the way they do? You can't read a book if you close the cover.

BRONWYN

MRR: During your set, no one introduces songs or talks in between. Why is that?
B: I feel when we're playing a gig, we're presenting our music to the people and I haven't found a need to introduce each song. I enjoy breaking into one after the other. I find my expression in the lyrics. If there is a problem in the crowd, I will definitely address it. If I am aware of a situation going on and even

QUIGGLY

if it's during a song, I will go into the crowd and find out what is going on. Just because we're up on a stage doesn't mean there is a barrier from interacting with the people. Beyond this, I haven't found any other times during our songs to talk about anything. But, it doesn't mean I never will. Basically, we like to play.

MRR: How do you get your lyric sheets out then?

B: At one time, when we first started, we had lyric sheets. Then we backed off. Usually we're so into doing other things outside of the band that when it comes to doing a gig, we're completely unprepared to giving more to people than playing in front of them. I think that's all coming to a change right now, and it'll get better. We're getting used to it.

MRR: Your lyrics are really great and you pur across some really good ideas that could make people think or feel or realize something they never realized before. So, I feel almost disappointed that I'm not able to understand what you're saying and I'm not able to read it or hear what it's about sometimes.

B: Yeah, I've heard a few people come up and ask and they're right. You're right and we'll get it out there. We're just taking our time. I guess that's a trait a Paxston (laughter). Hurry up and come on! Get with it! We're gonna be late!!

MRR: The nature of the beast?

B: Yeah, the nature.

MRR: How do you feel the band might be an influence in the punk scene?

B: I think that from input from people who've seen us, and watching the response when we're playing. I notice a change of movement in the crowd. People aren't just slamming to us, which is great! I really enjoy watching people have a good time and it seems that is what it brings out. People even dance in another way to us than the traditional circle pit, which right now I can interpret as an influence in the punk scene. Since we don't have lyric sheets and recorded materials at the gigs we play, you're only left to the sound of Paxston Quiggly. So why not move about if you like it.

MRR: What other influence do you think you have other than musically motivating people?

B: I can't say the influence we have on people. I'm somewhat in the dark about it. Except for the response, since the lyrics aren't available so people aren't aware of what we're singing about. So it leaves me left with the response. It seems positive.

MRR: What changes do you think need to be within yourself that might change the way things are around you?

B: Personally, compatibility. Listen more. Taking it day by day. I can't do everything at once that I'd like to do. Also, speaking out more, and getting response 'cos I know if I don't say anything, nothing will change for me. And I won't get any feedback. So, I'm learning to speak out. It's more of a challenge which makes life more exciting.

MRR: What are your goals in the band?

B: Personal goals with Paxston Quiggly is to maintain these great friendships I got with each person in the band, which keeps us going. With the people is to get out a 7" so they can hear us with lyrics and all. Travelling! Definitely travelling! OK, to sum this up. Goals, effect on people. Influence in the punk

scene is with Paxston Quiggly. There is no fucking image to uphold, there is no bad attitude that goes along with it. No self-centered ego trip. It is about interacting and having a good time! So, fuck that macho, dumbfuck, American brainwashing! It's about breaking down these barriers and interacting male and female, woman and man. Try it. We're not playing for domination, controlling, and especially not playing for violent attitudes, either.

KEVIN

MRR: Who writes the lyrics?

K: Everyone except me. Bronwyn writes most of the lyrics.

MRR: Why don't you write?

K: I've written songs, but I think they are too personal.

MRR: What's too personal?

K: The songs I have written about past experiences that I think are too sappy.

MRR: Don't you think others could relate to your songs?

K: Probably, but I wrote them on an acoustic guitar and they wouldn't fit our style. Personaly I don't have a problem not playing them in the band. Eventually I would like to write and put my views into the band. For now I'm just concentrating on my drumming, I still get a little nervous on stage. I think singing would have an affect on my drumming. I would like to sing the songs I write.

MRR: Does everyone else's lyrics express the way you feel?

K: Yes, pretty much. I can relate to their lyrics on certain levels, but I may not express them the way they do. Everyone has the own unique way of wording songs and I think they all come from the heart.

MRR: Does the dynamics of the band give you strength?

K: I think it does. Paxston Quiggly has so far been the most powerful band I've been in yet. It fits the style of drumming I've always wanted to express. I feel moved and more confident not only in music but everyday life. I'm usually a shy person and the band releases me and shows my true side.

MRR: What do you do outside of the band th find energy?

K: Going out to see shows and staying in touch with the punk scene . Reading fanzines. Hanging out with friends and mountain biking.

MRR: Does having a female in the band offer different dynamics and if so, how?

K: I think as far as the vocals go, yes. Just because we have a female member it doesn't offer us more dynamics.

MRR: Is animal rights an issue that is important to the band?

K: It's an issue with everyone and we all deal with it on our own levels. I'm vegitarian but not vegan. Since I have moved out to Oakland I have learned a lot more about animal rights and it's something I believe in but don't push on other people.

MRR: In what ways do you feel oppressed and how do you see your freedom being limited?

K: I see America becoming a place for the rich. The rich have more of a say on what goes on in our country. The lower class people don't have a say in shit because we don't have

PAXSTON QUIGGLY

money backing us. The politicians are going to listen to people with money. Our rights and wants aren't heard because we are scum compared to the rich. So we get shit on.

MRR? What do you do outside of Paxston Quiggly?

K: I work construction as an aprentice carpenter full time. I hang out with Alethea and friends. Mountain bike and sleep as much as I can. Between work and the band I don't have much free time.

MRR: What are your goals in the band?

K: To be happy and get along with other members of the band. To make the band work. Everyone has to agree on everything. With four different personalities agreeing on things can be hard work and frustrating. Also to travel and communicate with people to find out more about myself and others.

NEIL

MRR: Who writes lyrics? Do those lyrics express the ideals of every member?

N: Phil, Bronwyn, and I all write lyrics but Bronwyn does the the bulk of the writing but some songs are personal to me. Others in the band might relate to them but it's not nessarily their feelings. On a more social of political level we might have the same views depending on the song.

MRR: During your set, no one introduces songs or talks in-between. Why is that?

N: My values and my beliefs are my own and they are very personal, for lack of a better word. When you're on stage your on a platform, you're on a soap box so to speak. I don't necessarily care for that tack when it comes to expressing myself. I think it's fine when bands do, but right now it doesn't pertain to Paxston Quiggly. In a sense, sometimes it becomes a force fed opinion. I'll speak about my beliefs and values, but I'm also very aware of the ability to be preachy. That's not what I want to project on or off stage. If we're in a situation that warrants something to be said, I'll definitely say something.

MRR: Has Paxston ever had to deal with any problems at shows on your own?

N: No, not really. Surprisingly enough, we've had really cool crowds at our shows.

MRR: Do you use your artwork for the band?

N: Yeah, well I do all the graphics which consists mainly of stencil art, so far at least. I'm partial to that medium because it's stark black and white imagery is extremely powerful.

MRR: Back to the dynamics thing. Does having a female member in the band offer a different dynamic?

N: Oh, "the gender issue," well I don't think it does because Bronwyn is an individual and her persona adds to the dynamic of the band, regardless of her gender. To viewers, it certianly will give it a different feel. There's a seperation with gender. But I'd like to think of us as just people. If you look at stereotypical roles of males and females, you'll find a lot of undiesirable traits. Adrienne, I don't think you fall into the role of a stereotypical female and I don't think I fall into the role of a stereotypical

male. In turn, we no longer carry those stereotypical ideologies along with us. It breaks a lot of those barriers where there's a separation between men and women. When you're on a different level, gender isn't as much as an issue but more of a mutual respect for one another.

MRR: Do you think it's a sexist question of me to ask?

N: Not particularly.

MRR: Is animal rights an issue that is important to the band? What is your stance on it and how did that stance develop?

N: Well, I'll speak more for myself than for the band. I know everyone in the band is vegetarian but there is different levels of sacrifice that go along with vegetarian ideologies. I started maintaining a vegan diet about three and a half years ago. It was something I felt I needed to do because I wasn't happy with my support of the dairy industry. It has gone in varying degrees. I was much more radical a few years ago. I still maintain a vegan diet but I wear leather shoes. I accept certian hypocrisies which are condusive to my economic conditions.

MRR: How do you feel the government is dealing with the issue of abortion? How do you think it will affect you?

N: I think we will all be affected if it becomes illegal. I feel we're delving into reactionary times. The government and the Supreme Court are extremely conservative now. Minor achievements in gaining our freedoms are slowly but surely being taken away from us again. The abortion issue is definitely one of them. Legallizing abortion was a step in the right direction for women's rights. Now the prospect of that freedom being taken away and the government having control over a female's body is a scary thought. The whole world is totally over-populated and it's getting drastically worse. I'm reading a report which President Carter in 1977 had compiled by the CIA, the EPA, FEMA, NASA, and AID which are conservative government agencies. It was a projection of the economic state, the environmental condition, natural resources, and over-population. It was called *Global 2000: A Report To The President*. In any event, the growth population is predicted to be up one fourth by the year 2000. For that reason alone, abortion should be kept legal. Not to mention that abortions will still go on regardless of legality. The only exception are the conditions will be considerably worse. And many women will lose their lives or be seriously injured. All that and more for overbearing morality, lovely.

MRR: What is Richard's role with Paxston?

N: Richard is a godsend (excuse the religious connotations). He's our roadie, but he's is very much part of the band. He's been with us right from the start. And he'll be with us until the end. Basically, he's a sweetheart!! And that's all I have to say on the matter.

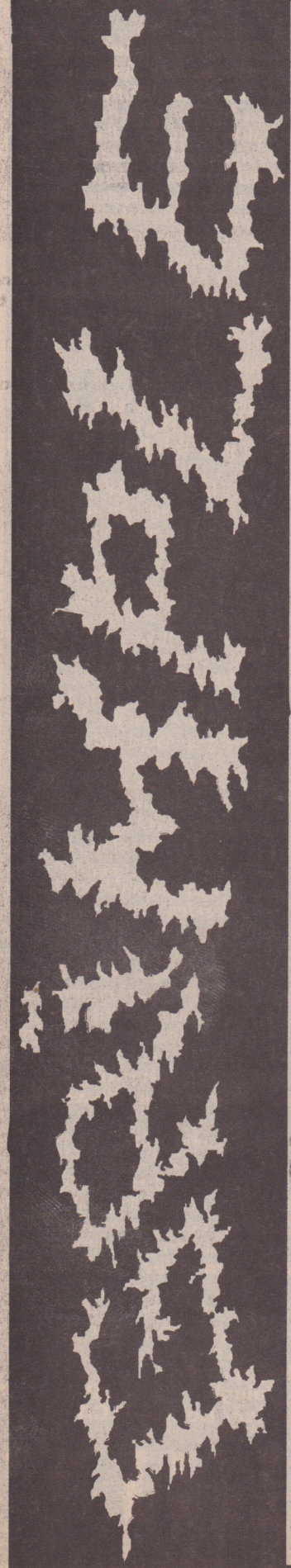
MRR: What are your goals in the band?

N: I feel a goal is an assemblance of a finishing point. I take things as they come and try to grow with it. That's it.

MRR: Okay,that's it.

Paxston Quiggly/ PO Box 210, 2625 Alcatraz Ave/ Berkeley, CA 94705

PAXSTON QUIGGLY



This is an interview with Grimple, a band who moved to the Bay Area from Santa Fe, NM. Why did they do it? Were they tempted by the almost mystical lure of the East Bay? Or were they just frustrated by the lack of action of their hometown? Or even better, just dead bored one day and decided it'd be fun to pack up and go somewhere? Well, to find out this answer and many more, read on. Interview by Mike Econochrist. Stupid intro by Kamala. Lineup of the band: Greg-guitar; Mark-bass; Pat-vocals; Ira-drums.

MRR: So yer all making a 7" soon. Who's putting that out?
P: Yeah. That's being put out by Homemade Records and we give them a very big "thank you"!

MRR: OK. Let's see, so how long has Grimple been a band?
G: A year and seven months.

MRR: Alright, can you give us a brief history of your band?
I: We started in Mark's toolshed back in New Mexico. I think it was November. I guess we were bored, so we moved to the Bay Area.
P: His parents just loved that.

MRR: So why did you move here from New Mexico?
G: We heard mystical stories of the Bay area.
I: That our friend Phil had a rad house to live in.
M: Santa Fe sucked and California seemed a lot cooler.

MRR: Is there anything you don't like about the Bay Area?
M: The pot's too expensive.

MRR: So you guys smoke a lot of pot. Well, what do you think about CAMP, Campaign Against Marijuana Production?
P: I don't think we've ever heard of it.
M: We don't support it, that's for damn sure!
(*spontaneous burst of laughing fits occur here*)

MRR Are you all planning touring and, if so, where to?
P: Hopefully, in early June. That would be great. We're just trying to get a Grimple recorded first.

MRR: Are there any bands you would like to play with while you're on the road?
P: Yeah, it would be great to play with Paxston Quiggly or Econochrist.
I & G: Logical Nonsense from New Mexico.

MRR: So, what musical influences do you have? Things you listen to now?
P: Lately, I've been getting back into a lot of old black metal bands, such as Black Sabbath, Venom, Destruction, and a shit load of Hellhammer.
G: Extreme Noise Terror! Burrrp!, and Op Ivy.
M: Crimpshrine.
I: Slayer.

MRR: Is it true that Greg thinks he's the reincarnation of Satan?
M: No, but he thinks he's Pinhead Holmez.
P: Well, during the day he's Pinhead and at night he's "Faust"!

MRR: Greg, you're pretty much the resident artist, so tell me why all your art has pentagrams and satanic stuff in it.
G: 'Cos, they're supposed to be there and they're easy to draw.

MRR: So basically, there's no meaning behind them?
G: It means we all worship the devil.

MRR: Oh, OK. So you all have kissed the goat?
G: Fuck, yeah!

MRR: So, who writes your lyrics?
P: Me and Greg pretty much share the lyric writing, Ira wrote one song.

MRR: What are most of your lyrics about?
P: Well, at first, most of them were about friends, loss of friends, girlfriends, problems we've had, and just shit we've been through. Now they vary from animal rights to smoking pot and drinking beer, to our fucked government and scenes, to how shitty money and work is, and more.

MRR: So, you all smoke pot and drink beer. Which do you prefer?
G: Both.
I: Both, and I hope my mom don't read this.
M & P: Definitely smoking buds.

MRR: So, you guys lived in your van for a long time. What was your diet like? How did you deal with that?
M & I: Macaroni and cheese, ramen, and people getting us stoned, got us through it.

MRR: Where did you park it most of the time?
All: In front of the 4H Club, and we thank all at The Pink House for that.

MRR: Well, anyway who would like to play with as a fantasy tour?
M & I: Black Sabbath.
P: Hellhammer.
G: Bad News.

MRR: What's your diet like now?
M & I: Beer and quarter chips! We're waiting to eat at Mike Econochrist's mom's house again!
P: 10 lb bag of potatoes a week and 3 for a dollar macaroni and cheese.
G: And every now and then Markley sports an awesome feast!

MRR: Do you give a fuck what your parents think?
All: Yeah, yeah, fuck yeah!

MRR: So, what do you guys do with your spare time besides play music?
P: An occasional bike ride through the countryside.
M: Smoke pot.
I: Go to Taco Bell.
G: Long walks on the beach, with a love one.

MRR: Do you guys have jobs?
G: I had one for a day.
M: I work in the Montes helping rebuild burnt houses.
P: I work at the Woodsmith Store, 1550 University Ave, Berkeley, CA. There's one near you.

MRR: What's your favorite pizza joint?
G: Napoli's.
M & I: Zachary's
P: Friendly Market's frozen pizza.

MRR: Pat, why don't you live with the rest of your band?
P: Well, I would if we could all have separate rooms, otherwise I don't know if I could. No reason given.

MRR: So, Mark, where did you get that hicky?
M: From Phil Brito.

MRR: Well, when you go on tour, how far out are you going to go?
P: As far as our money, gas, and pot will take us.

MRR: Are any of you mechanically inclined?
P: I can change the oil, and Mark can hold up the van.
I: I can fill the radiator.
G: I can change a tire.

MRR: Is there anything you'd like to say before we end this interview?
P: Thanks for putting up with our shit.
G: You've been a lovely audience.
All: Have a nice day, and eat our Grimple shit!
Being insane's not all that bad and hello Santa Fe.

Write to Grimple, c/o: Pat/ 2727 California St/ Berkeley, CA 94708.

Grötus was interviewed by Walter Glaser on March 11, 1992, the day before leaving on their national tour with Mr. Bungle. Lars and Bruce were present; John and Adam were not. Lars AKA "Moist"-vocals; Bruce AKA "Juice"-drums, percussion; John AKA "Kong"-bass; Adam AKA "Dr. Nimbus"-baritone guitar.

MRR: Since you guys are unlike most of the groups interviewed in here, did you want to talk about what you are or how you are?

B: We are kind of unlike most of the groups in the magazine because I don't know how many band in the magazine use samplers and stuff like that.

L: From a certain angle, it's from the same perspective. The idea is seeking a strong break from regular music. That includes college radio because that is formula to me.

B: How much more can you possibly do with two guitars, bass, and drums? As long as rock and roll has been around, it's been those four instruments.

L: There are people doing cool, creative things with guitars, basses, and drums still, but not many. We got to the point where we we're no longer inspired by that at all and were burnt on the whole trip. We heard about samplers and began looking into the idea about making music that is completely based on samples.

B: Kinda like how rap music is.

L: Our inspiration was not industrial bands. It really wasn't at all. I heard some of the more industrial disco...

MRR: You might want to define what you mean by "industrial".

B: Everything from Einsturzende Neubeuten to Ministry. I hate industrial music, though. I'd like to say that right now.

L: A big problem is that term does not really mean anything. You got stuff like the Hafler Trio, who have an album of just tones, to complete disco bands in leather diapers.

B: Back in the old days, an industrial band was four shirtless dirty guys hitting metal.

L: Old Test Department.

B: Psychic TV was industrial. Now, I don't know; these sampler bands just get lumped in.

L: We get lumped in with that group even though we feel that we don't have much in common with the rest of it, but, be that as it may, it hasn't necessarily been a problem. I mean, I think a lot of people who would be into us may be at first turned off by that tag. But we've played shows consciously *not* with industrial bands so we could widen the number of people who would be interested in us and not get hung up on this stupid word.

MRR: Do you consider yourselves an industrial band, whatever that means?

L: I consider us a heavy rock band with samples.

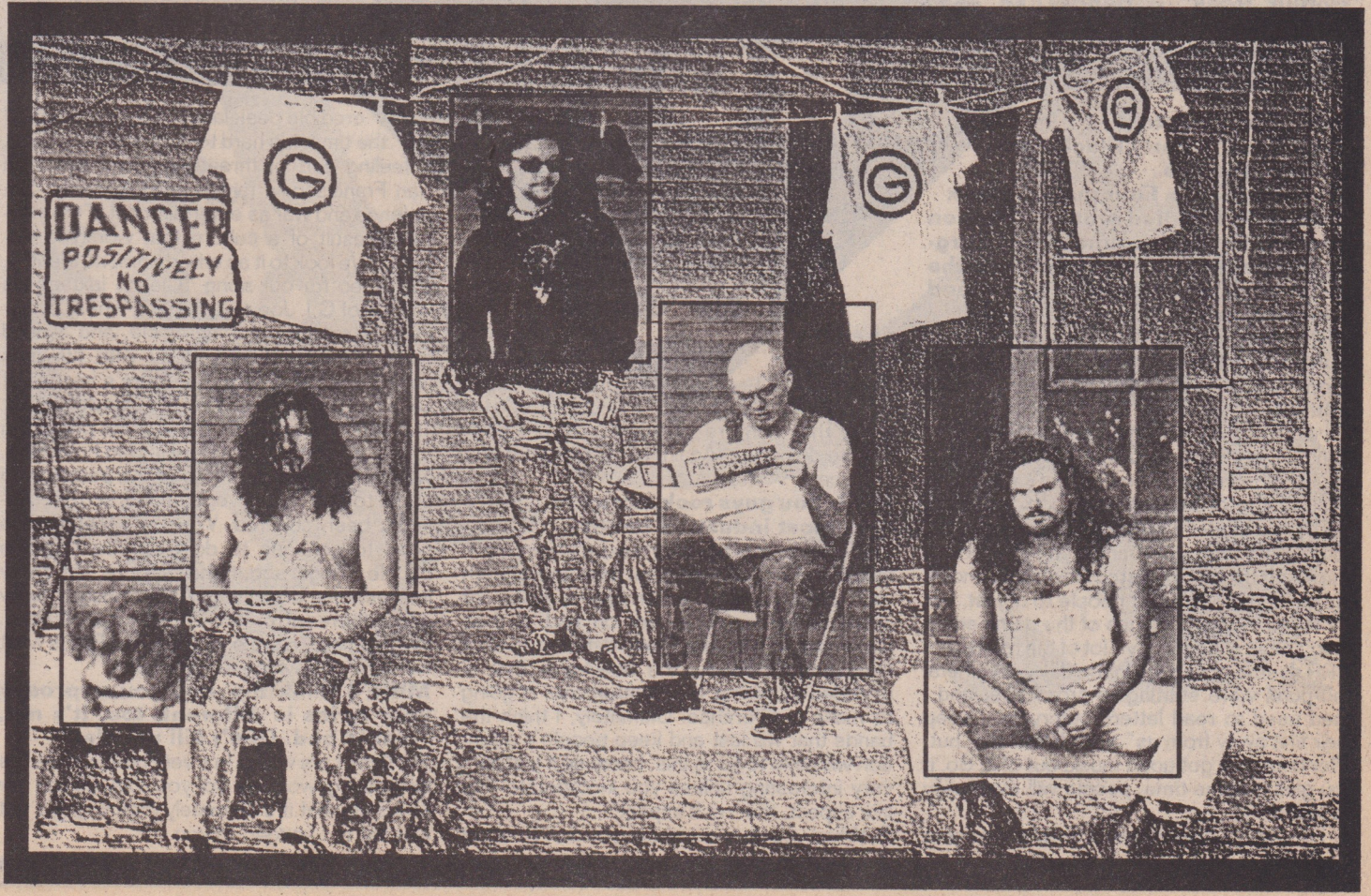
MRR: In the industrial genre, you guys are more rock than most.

L: That's actually a conscious thing that we've kept. Our album *Brown* is actually more industrial than we are, at this point. Particularly when Juice joined the band, having a live drummer made a huge difference. Here's the one bit of advice I'll give to any industrial band: Get a drummer!

B: Last year I saw Head Of David come through town and they didn't have a drummer. They just had a little black box where the drummer should be. If you closed your eyes, it sounded great, but if you opened them, you're yawning.

MRR: So who does influence or inspire you?

B: I'd say it's kind of varied. Everyone in the band likes different stuff. We come from dra-



matically different musical backgrounds.
L: Juice comes from a hardcore background; he was in Philadelphia's Pagan Babies.
B: I was in the Pagan Babies around 86-87. Back then, my influences were Ruin and stuff like that. I was into reggae for a while and now I listen to a lot of old Black Sabbath, Slayer, and the Melvins. I listen to a lot of rap.
L: Vocally, I'm really inspired by Tom Waits; he's my big hero. And Public Enemy, musically; what they do blows away everything else around. They are completely sonically ripping all the time, especially within the relatively small musical vocabulary of rap, which is basically a beat, a sound, and a guy rapping.
B: They have so many layers of sounds.
L: They are miles beyond everybody.
B: They will go down in history years from now; they'll be like Led Zepplin.
L: I would say they're one of our biggest influences. We admire them. Other bands we like are Neurosis; they rule. I think Mr. Bungle is a great band. They incorporate a lot of weird shit into their music.

MRR: What about Adam and John?

L: Adam was in a total flannel type band. Adam and I were in a total flannel band from L.A.

Conversion mutates into subdivisions of music, of which I have devised something I call Grotus's Equations of Music, which are as follows:

"Short Sleeve Flannel" = Bands like Mudhoney or Nirvana
"Poodle Rock" = Poofy metal bands
"Music to Prance Through the Forest to" = Progressive Rock
"Hobbit Rock" = Bands like Rush, Genesis, etc.
"Troll Rock" = Early Black Sabbath and the like
"Deiter Bands" = Four guys in black turtlenecks huddled around a Bunsen burner with half a pound of hamburger. They cook it, then throw it at the audience. Then they pour pig blood over themselves.

MRR: A friend of mine made a comment about industrial music being "non-human". Do you have any comments?

B: I would agree with that statement for a lot of industrial music; actually.
L: Did he define us as non-human? You mean music that's not being played? I could see that.
B: That's a barrier we always run up against. If you're hitting a button and hearing a noise, there isn't the aggro of strumming an E chord, which might be hard for people to digest, but it's still in the early stages of the game and it hasn't been accepted by a lot of the readers of MRR. I remember back in the day when metal and punk were starting to cross over and I used used to read letters outcrying, "Keep their shit away from us" and all this shit, but, after time, you got good music out of it. So, if you give it some time, people will eventually accept it.
L: I'd say it's (samplers) a new instrument that's just emerging. There's a lot of people who play it with varying degrees of "humanness" and proficiency and it's something that's still developing. But if someone's going to put it down without opening themselves up to what it is, it's like your right wing father saying, "That's just a bunch of God damn noise". It's not being open-minded to it.
B: Plus there's a lot of people who can afford to buy them and make stuff and they're really not musicians, which is unfortunate because there are creative people who don't have access to it. What you get is a lot of uncreative sampling... That one Slayer riff ("Angel of Death") that was in a Public Enemy song ("She Watch Channel Zero")... KMFDM took the exact same thing and put a house beat to it and it made me want to puke. That's a prime example of uncreative sampling.

MRR: What about in a live setting?

L: That's the problem with most of these bands we're lumped in with. If it's just three dorks standing there hitting keyboards and pads while the singer pours pig blood on himself, chances are it's going to be pretty uninspired and pretty boring. Most of these bands suck. They're uninteresting. Whether it's because they're new... They've been together six months and bought a sampler and they say, "I heard Skinny Puppy. Let's try this." They don't really know what they're doing yet. Again, get a drummer and practice.

MRR: You guys rock more live... more than most industrial bands.

L: We came from a background of playing rock music so I think it's different than an eighteen year old who has never had a guitar or smashed drums for hours on end in their basement. It's a completely different kind of thing and ultimately, the heaviness that is provided by hitting your instruments is going to make a difference. Ultimately, I think the bands that will last and keep people's attention will have to go to this, because it just isn't very interesting unless you incorporate that live aspect, that rock aspect.
B: When you go to our show, you don't just get a bunch of crap on tape and us on stage not doing much. Then again, you don't just get guys with guitars and drums. It's both things together. There's a tape going on beneath, but there's a rock band also.

MRR: I've described you guys to people as "two bands at once". There's a drum machine and samples, and also drums, guitar and vocals, so it's almost like two bands at once.

L: I see what you mean. That makes sense, actually. It allows us to give a more all-encompassing show. It's very dense music.

MRR: Did you want to talk about lyrics?

L: One of our new songs is called "Clean". *Brown* was more about environmental degradation from the perspective of some guys out in San Francisco who have been involved in these sorts of issues for awhile and wanted to incorporate it into their music. Now, we're kind of evolving away from that. One thing last year when the war was raging, it was fascinating to watch television and see how the whole thing was packaged as entertainment. Basically, the war had so much support, in my opinion, because it was entertainment. It provided incredible entertainment; it was on all the time. I couldn't keep away from the TV. I read about it, I listened to it all the time. I was fascinated by it and I'm against war and most people who read MRR probably are, too. But I'm sure a lot were fascinated by what was going on, saying, "I can't believe this is happening". So the concept of war as entertainment and, on a wider level, how violence in our society has hit an incredible peak lately. It's *so* present all the time. It's hard to walk around without feeling sort of threatened, and this is in San Francisco, a fairly non-violent city. So, violence and war as entertainment is the inevitable result of a culture that worships violence. We look to it as entertainment, identity. The video for our song "Clean" juxtaposes images of G.I. Joe cartoon war, where everything is exciting and incredible, and a dead bloated Iraqi soldier's body with his guts ripped open and, later on, there's images of George Bush fishing and Dan Quayle golfing. The thing we're interested in is not preaching to the converted. Like here in San Francisco, we're all vegetarians, lots of the people who come to see us are vegetarians, so that subject's been covered. We don't feel like we need to continue to do that. We've got a couple songs about that. We're not really interested in preaching. A lot of bands really get up there and preach and that's not our trip. We just say, "Here's who we are. This is what we think. Do whatever you want."

MRR: I think the way you approach your lyrics is different, too. It's not, "War is bad. Don't kill people."

B: I think Lars writes in a very poetic style. It's interesting wording so you can decide for yourself what it's ultimately meaning. It's not just flat out handed to you.

L: I tend to keep it a little bit ambigious because I think ultimately the listener should be interpreting it in their own way. To me the best lyricists leave it up in the air. You provide your own conclusion to what this person is talking about.

MRR: Did you want to talk about "Malthusela"?

L: Malthusela is about a future I see us moving toward. It's about a world that is heavily overpopulated. It's a world that is increasingly cheaper in terms of lifestyle, taste... Everything has to be diluted because it's being spread out over so many more people. People are living much longer lives so we'll be a nation of very old people eating cabbage and tofu and not being able to savor life because there's so many fucking people. And a world of plastic surgeried, retucked, snipped... rebuilding human bodies just to make people last as long as possible and completely disregarding the quality of life. And, ultimately, there's nothing left to kill us. We're wiping out cancer, heart disease, all these things; the human body is only supposed to last so long and we keep coming with ways to get around dying. If you look at it as a biologist, if a species has outgrown its ecosystem, something bad is going to happen, be it mass starvation, etc. Human beings, because of our big brains, have been able to get around all of our natural enemies. So now we have increasingly horrifying things presenting themselves. Nature, I believe, spins these things off. Awful things like AIDS, for killing off numerous species of birds, not only in California, but across the country. Ultimately, we are already killing ourselves. We are our own enemy.

MRR: What about "Pharmaceutical"?

L: Not only is our country fascinated with violence, it's also fascinated with drugs for every single thing. Turn on the TV and all you see is ads for aches and pain remedies, bodily dysfunction remedies. The ultimate point to that song is about the war on drugs. Your whole life you're told, "Here. Take this. Have some of this." When you do that and then you want more high octane stuff, the government cracks down. The war on drugs has ultimately become a war on black people, a war on minorities. The main line in that song is, "Leave the root and clip the branches." That's what it's about.

MRR: And "Daisy Chain"?

L: "Daisy Chain" is about the fact that University of California's money comes through the Department of Education on federal and state levels that's paid by tuitions of students who go there and there's corporate sponsorships. The big thing that a lot of people don't know about UC is that it runs Livermore Lab, which is one of the nation's biggest nuclear and other weapons research facilities. Here you have money which is supposed to be for education being a de facto part of the military establishment. There is a movement throughout UC trying to get the educational system out of the business of making weapons of mass destruction.

B: So, ultimately, with all this stuff going on, go see Grotus and enjoy yourself.

L: Here ultimately is the big thing we run into. Our lyrics and themes to our songs are about serious issues and we are concerned about these issues. On the other hand, there's nothing more boring than going to a show to have a good time and hear some guy babble about how shitty everything is. We have fun with it.

MRR: Do you want to talk about your Spinal Tap influence?

B: There is a heavy Spinal Tap influence, if you've seen us live.

L: We were sick of ourselves, basically, we were so serious. We just figured, let's have some fun, damn it. That's when Juice joined the band.

B: I see serious bands... I feel like I'm in school when I'm seeing these bands. I like things to be blown out of proportion and ridiculous and overall entertaining. Deliver the information, but make it entertaining at the same time.

L: Hopefully our videos are entertaining and give information and you'll think over issues as you rock. (*laughter*) In the live format, we wanted to do every single ridiculous thing we could so we have choreography, smoke machines, huge lights, slides, and huge videos projecting. A lot of people try videos but don't pull it off very effectively, because they use...

MRR: Skulls? Peter Rabbit, then a dead body?

L: Right. Ultimately seeing a band like Danzig play on top of a huge cow skull is as stupid as seeing a deiter band in Bumfuck with their bucket of pig blood and chicken parts hanging from hooks.

MRR: What do you think of your increasing popularity?

L: We like it. It's fun to play to a nice packed house. You get a really cool energy going with the audience. Five hundred beats the shit out of fifty.

B: But there is a novelty about fifty.

L: Some of our best shows have been in front of twenty people.

It's the ultimate disease in a way. From the viewpoint of a biologist, these things are going to happen. AIDS is an odd disease in that it has hit a very politically organized activist part of American society- the gay population. If it had hit old white businessmen, more money would probably go into it. On the other hand, there wouldn't be the activist community that has risen up around it. It's horrible that it's happened to the gay community but it's fortunate for the sufferers that such as active community is involved in getting things happening. Beyond that, there are other things going on, like increased rates of sterility. The average sperm count in males in Western countries has declined by fifty percent since World War Two; that should be sending up huge flags everywhere.

MRR: Why do you think that is?

L: Why? I think toxins in the water and in the atmosphere in general. There is a pesticide that was manufactured up until the mid-seventies called DDT. They did tests on women's breast milk because that's one way it is passed on generation to generation. It was found, in a government study, in one hundred percent of women it checked. Every single one. That pesticide has also been responsible

MRR: You guys are coming back here and playing the Warfield. It's bigger than most bands in here would play.

B: It's mindblowing.

L: It holds 2200 people.

B: What band wouldn't want to do that?

L: We're glad people like our shit. As long as we don't start making really crappy music and pay that price to have a big audience, I don't see anything wrong with becoming popular. We're very excited about the way things have been going.

B: We like to tour. The ultimate definition of success is to live the meager existence I'm living but supporting it through playing our music. I'm not asking to have a Mercedes, just to live my meager life and not have to work would be ultimate. I couldn't get more happier than doing that. I don't have any great greed for money or fame, I just don't want to do my stupid job anymore.

L: If we could make a living off our music, what more could you ask for?

Conversation drifts to oodles of praise heaped upon MRR and Epicenter and that's all, folks.

Grotus/ PO Box 170487
San Francisco, CA 94117

She said you're not using this song right now - so we're gonna play with it while you're not = I don't even know lyrics to this song. I said "Russell why don't you give me some lyrics to this song. (adapted from Scratch Acid)

This interview was conducted on March 7th and 8th in the lush penthouse apartments of Lungbutter situated in the scenic warehouse district of old West Oakland. All three band members where present, the interviewer refuses to state their name on the grounds that it may incriminate.....

Russ: Did you know that God fucked his mom...

Jason: Hahahaha whoa!

Russ: Actually no, but do you know about the Lilith Myth?

MRR: Um....no

Russ: Well when god made Adam he made this woman too, not from Adam but at the same time as Adam and her name was Lilith. and he put 'em both in the Garden of Eden.

Jason: Where's Eden?

Russ: And Lilith was this wild woman, this crazy lady who liked to be on top when they had sex. Adam wouldn't have that he had to have her in the good ole missionary position... so he kicked her out of Eden. Then she went and tried to get on God, and he didn't want her for the same reason, so she consorted with demons and spawned all these half breeds which leaves you with a good Judeo-Christian reason to be a woman hater.

Sean: No comment.

Jason: Are they just like using metaphors to.....

MRR: Uh question

Russ: Uuh answer...

MRR: No really, how did the band start anyway?

Russ: How did it start? Well...I met Jason like in early '88 and we went to my house to get stoned and I had a skanky lil drumset and a bass amp so we like jammed and it sounded good so I kept buggin' Jason to jam more so like late '88 we started jamming a lot with this guy Justin who played bongos and it was just all these pot head jams...

Russ: Yeah, and then Justin couldn't jam really anymore so we called up the bald boy here...

Sean: I wasn't bald then...

Russ: And I left this message on his answering machine that said could you come and make mouth noises in the same room as us as we are playing and try to remember what you did so it can like congeal into a lump and maybe someday be a song, but of course, by the time that happens we will be sick of it!

Jason: Congeal!! Excuse me.

Russ: ...lump

MRR: So that's how the band started eh?

Russ: No, like I was at Safeway getting produce and Jason was looking at potatoes cuz he was gonna make some potato salad and our carts bumped and we looked up and our eyes met and there was this spark dancing in his eye and it was in my eye too. And Sean was climbing in the rafters trying to shoplift and he fell in our carts.

Jason: And we rescued him!

MRR: Sean, you seem to be the person who sings the most, what do you think about the communication process that goes on between the band and the audience And what are you trying to do with it?

Sean: Well basically, when we first started playing we had no audience whatsoever back then. So I would just run around, make a lot of noise and jump on my head, and try and produce something, but I really didn't think anyone was paying any attention at all and after a while when I wrote a lot more songs I started to realize the way audiences and bands inter-relate and it started to scare me! Maybe there were people out there who were listening to what I was saying and would walk away with some idea of me. I just really don't understand what I was just about to say.....

MRR: When you see bands, do you relate the lyrics directly to what the person who wrote them is like?

Sean: You see I have no idea about what other people think about the things that I write and the things that I do, so I just put it out there, it's like a real outlet for the things that I feel, music is emotion, it's making an emotion, something that's tangible. When you write a song and it gets out to somebody and they really feel the meaning for themselves and their own personal experience, it makes me feel happy because other bands do that for me.

Russ: I go through a whole process of liking a band musically before I even bother to examine the lyrics or the reasons why they wrote them, but I respect anyone who is an artist or musician just for doing it, it is a different person who feels they must materialize their imagination.

MRR: What inspires you to play music?

Jason: I just wanna know one thing though okay, like why do musicians keep playing even though they are totally poor and they get no recognition?

Russ: Yeah. and you got to funnel all yer income into it cuz you never get paid for shows.

Jason: It's something about the groove or people.

Russ: It's really strange how you can watch a band and be 30 ft away but its such an intimate...

Sean: It's very intimidating to be playing and watch a whole crowd of people standing there without moving...

Russ: Indifferent, I would rather have an audience love me or hate me, but that's the most evil thing, in any situation, all around.

MRR: How do you get yer emotions into yer music, do you find it hard to talk and play at the same time?

Jason: Yeah, I wish I could. I don't understand how some people do it, but the beat comes from yer heart. We all have a heart—put yer hand on yer heart, the way you play drums is by not doing, ignoring yourself

Russ: Yeah, it's like those Carlos Castaneda books, that whole thing about the alter ego...

Jason: The nagual!

Jason: The nagual!
Russ: Yeah, for the benefit of all the listeners a nagual is like an old South American thing about a spirit self that can do more than your normal self can...
Jason: Like transcendental meditating!
Sean- Hippy shit!

MRR: Name one emotion that you relate to people most with.

Sean: Misunderstanding...
Russ: Alienation
Sean Great face Jason!
Russ: I wish you cold see the face he's making right now; our drummer makes the best faces. When he plays he alternately looks like a doberman pincer and a muppet
Jason: I just really like to play music, like when I was going through times in my life and I couldn't find words for what I feel I got Victims Family's *Voltage and Violets*, and I said "Oh, it's so obvious."

MRR: So speaking of bands and records and stuff, do you guys have a record or a demo or anything?

Russ: We've tried to make a demo several times but it...
Sean: We made lyric sheets once...
Jason: And we made stickers lotsa times! ?@#?#?%?^^&?
Sean: Some guy in Santa Rosa is making homemade Lungbutter t-shirts, and only he knows why!
Russ: We got patches too, but no vinyl...no vinyl...

MRR: How do you think the trade relations between Japan and Russia where affected by the Sino-Japanese War?

Russ: Well...I am not qualified to venture an opinion on the everts as they transpired for even if I had knowledge and clearence it would be a clear breach of national security.
Jason: I was there, I saw the whole thing with my own two eyes!
Sean: And then the boundaries of trust were trespassed upon and the Japanese looked at the Russians with 3-D glasses on!! And the Russians spake with their weapons....the Japanese could see them from afar with their 3-D glasses and it was then the Russians realized that they could see them so they said embargo! Embargo! Emabargo!
Russ: Whatever.

MRR: Any last words before we shoot you?

Russ: No, go ahead, I'm not afraid...
Jason: I am not really; here they are just making this up.
Sean: Yes, thank you.

Lungbutter/
328 Center St/
Berkeley, CA 94607

leave this line down here

Stuck in a Rut - I can't get out of it don't know what to do about it I can't even feel and I'm afraid of love and no god above - Stuck in a rut and I don't know what to do about it and I'm so blind I can't see out of it all you people out there you don't even care and how could you care when I don't even care about myself I can't even sing I don't even know what I mean I'm Stuck in a Rut I Dug For Myself ——

Jüke

Jüke is a band of over-educated wise-asses from the East Bay made up of ex-Soup and ex-Spent wise-achers. The following existential babble took place on a balmy Sunday in Berkeley. Interview by Lali.

Michael: This is the pre-interview, you're going to have to think of questionsto ask. You're going to have to ask "Why are we so beautiful?"

Nick: By pelting us with garbage, they're trying to desecrate the beauty.

Jüke listeners.

Nick: So now that this is the real interview, let's everyone go around the table and say our names.

MRR: Well, why don't we don't we start off by you saying who you are and how you feel?

Michael: Hello, my name is Michael and I'm the drummer, and I'm full of apathy, discontent and pain.

Tim: Hello, I'm Tim and I'm full of hunger and thirst for beer.

Nick: I'm Nick and I'm the vocalist, and I have an insatiable appetite which can never be satisfied.

MRR: Well, first of all, what I'm sure everyone is wondering is: How did you all become so beautiful, and do people hate you for it?:

Rich: There's a lot of animosity. When we walk down the street we get pelted with rocks and garbage. I think it is because we are so beautiful.

Michael: I used to think that it was the music, but then I realized over time...

Nick: It's a chicken or egg question: which came first the music or the beauty?

Rich: I don't think people should worry about it ; it just helps us to rock harder.

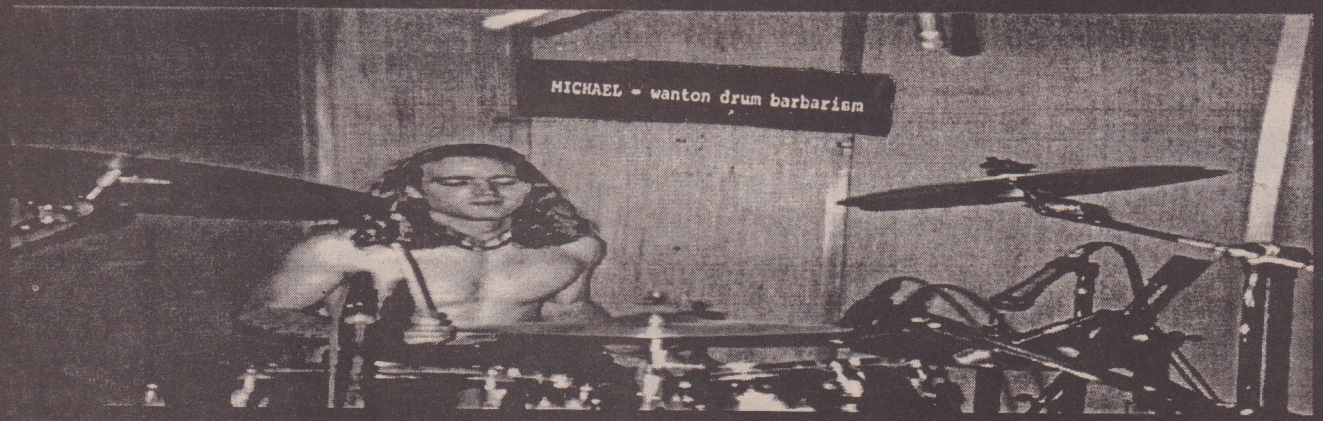
Michael: It helps us to feel the pain. And the pain is sort of the central experience for all

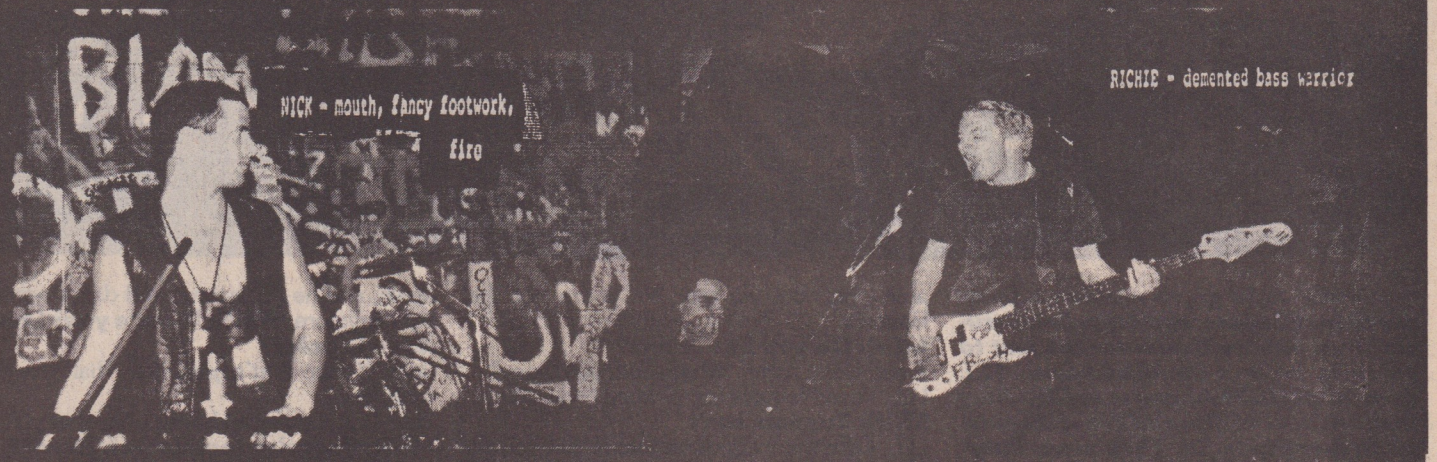
Rich: I'm Rich and I'm the bass player and I feel stress. At all times

MRR: So, is this band usually filled with such a high level of angst, or is this just an atypical afternoon?

Rich: Yeah, we tend to feel the pain all of the time. Pain is our credo.

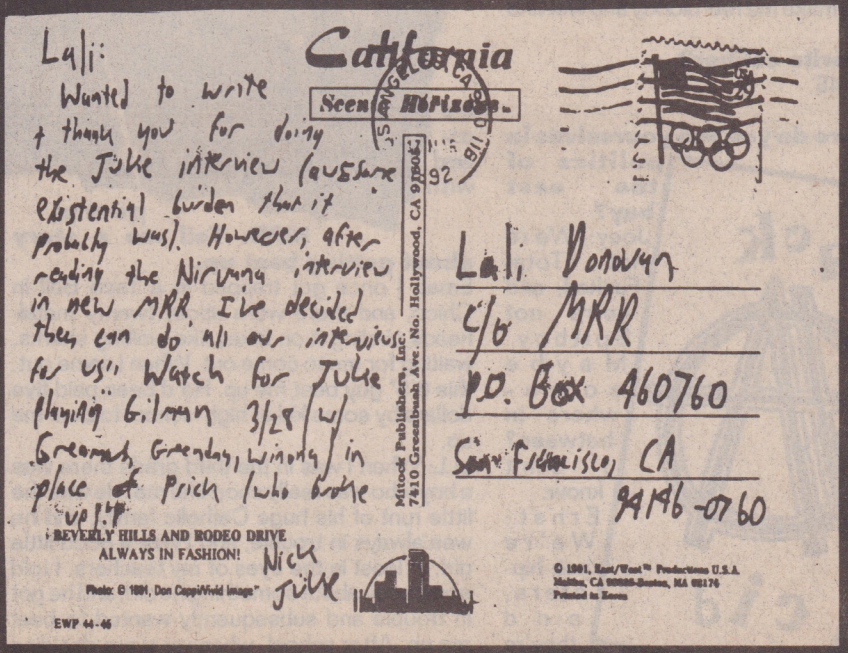
Nick: The pain is the air we breath.





Mike: The pain is more or less our lover.
Nick: So more or less, the pain is the air we breathe, the sea we swim in, the food we eat, the liquids we drink.
MRR: Isn't that a Simon and Garfunkel song?
Nick: It is; we're going to cover it.
Rich: Oh good, Nick you let the cat out of the bag.
Nick: Paul Simon is Rich's dad. That's why we feel so much angst, because he knows he knows that he'll never be able to live up to his father's legacy.
Rich: Simon and Garfunkel wanted to be a punk band so they wrote all of these songs and gave them to us.
Tim: And that really explains a lot if you think about it.
Nick: Don't you think that you could entwine this by a simple model of economic determinism, and that capitalism is waning?
Michael: No. Tim likes to use a lot large words. In fact, one of the first words he uses in one of our songs is "Assuage", and we had to look it up.
MRR: Oh, that's sad.
Michael: It's sad that we had to look it up.
MRR: Wait, is this one of those well talked about "smart punk" bands?
Michael: Well, you're (Nick) about to get your PhD.
Tim: No, we're not smart, we're just educated.
Rich: We're pretentious, we've been book learned.
Tim: We look at intelligence as just another to thing embarrass ourselves with.
MRR: Is Jüke a band that prides itself on being multi-syllabic?
Rich: We pride ourselves on being multisyllabic and not succeeding half of the time. We're sort of the poor man's Bad Religion.
MRR: As the "poor man's Bad Religion," what kind of towels do you demand at your shows.
Rich: Hot towels, and the deli tray is an operative concept for Jüke.
MRR: Okay, if Jüke the philosophy was to be a deli tray, would it be a vegan tray, a carnivore tray? What kind of deli tray would Jüke be?
Nick: We'd put on that gnarly salami, that kind that's all slimy and shiny, and nobody what's to touch it.
Rich: We'd put everything on our deli tray, because Jüke is synonymous with everything. It says it all on the liner notes on our new record. It explains how Jüke is everything.
Nick: It's a complete concept. There is no separation between it's members.
Rich: This is a good time to introduce the rules, because, number one, everyone is in Jüke. Everybody in the world is in Jüke until they get kicked out, retroactively, which is to say that you never were in Jüke in the first place.
Mike: We've kicked out a hell of a lot of people.
MRR: Well, trying to sum it up simply, because I have to type it...
Nick: Wait, that's it? We wanted to talk for hours...
MRR: If Jüke had to describe itself as an ism or the ism behind Jüke, what would that be?
Rich: Probably jism.
Michael: Orgism.
Nick: that made no sense at all, how about evasism?
Tim: That's not a real word, but you see, that's our attempt at multisyllambism.
Nick: Poserism.
Rich: Are you saying we're posers? We're the real thing.
MRR: Oh god...
Nick: You can come to the Jüke therapy clinic; we have typewriters there. We all sit around in a circle and the dark, and go around saying how we feel.
Rich: And it's okay.
MRR: Is there a Jüke twelve step program?
Nick: It's okay for me to tell another man that I love him.
Michael: We hold hands and smooch in public.
Rich: We're tapping into the inner child.

Anyway, this yapping continues on for much too long to bother including the rest, but a brief synopsis of it is a discussion of Jüke being an ontologically correct "Thing" and an endless discussion of Jüke: The band/the men in it/and the philosophy thereof. If you want to hear the rest, send me a tape and I'll be happy to dupe it for you. Jüke has a 7" EP out on Lookout called "Don't Hate Us Because We're Beautiful", or something like that. It's pretty good, so pick it up and discover the mystery and wisdom surrounding Jüke.



JACK ACID

Jack Acid go to various educational institutions and have been truant from time to time over the last to years to be in a band and tour. LLL goes to UMASS Amherst in Ma, Joey to the school of life, and Ernst Wesleyan University in Ct. They were interviewed at the house of MRR staffer Tito Swineflu.

MRR: So what do you think of my beer?
Joey: It's fucking great!
Ernst: It made me stop being straight edge.
LLL: I'm not drinking any, but it's the only beer that I like. Can I have a sip?

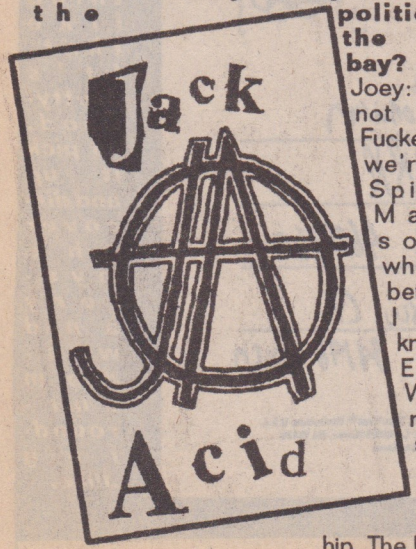
MRR: Do any of you have any physical deformities?
LLL: Yeah, I have these two lumps of fat on my chest. I don't know what they are, but they're kinda bouncy.
Ernst: I'm circumcised.
Joey: So am I, but that's not really a physical deformity anyway, is it.

MRR: Not really, but they do cut that thing off. Most people are, well I guess most girls aren't. Have any of you ever killed anyone?
Ernst, LLL: No
Joey: Uh... no.

MRR: Do you think it would make you feel all warm inside or all cold?
Joey: Is this Jerme Spew's interview? Did we get mixed up here? I don't know if it would make you feel warm.
Ernst: It would make me feel sweaty.
LLL: It would make me feel bloody and wet and sticky.

MRR: Favorite caliber?
Ernst, LLL: 45.
Joey: 22.

MRR: Where do you see yourselves in the politics of the east bay?
Joey: We're not Total Fucked, and we're not Spitboy. Maybe somewhere in between? I don't know.
Ernst: We're not hipsters, and they're not hip. The hipsters aren't hip, but we are. But we're not the hipsters.



MRR: Do you like trains?
Ernst: I love trains. What about you, Joey?
LLL: I used to have trains when I was little.

MRR: Tunnels too?
LLL: I like the microwave tunnel that you go through when you go to the city.
Joey: I'm pro trains.

MRR: If you were a voodoo candle, what kind would you be?
Ernst: I'd be "Instant death to your enemies"
LLL: I'd be a reversible candle, because I don't know what it does, and I don't know what I do either.
Joey: I'd be a piercing one. Just like lightning. Light me and ZAP! you'd be covered with piercings.

MRR: Tell me a story about getting beat up.
Ernst: I once got trapped in a Taco Bell in Chico, and there were about twenty metalheads circling it on bikes like waiting sharks, waiting for me to come out. When I came out, this 6'5" guy beat me up. He'd been paid five dollars by some kid at high school to beat me up.
LLL: When I was in the third grade there was a boy who was really short like me. He was the little runt of his huge Catholic family, and he was always in trouble, and I was a good little girl, at least in the eyes of my teachers. I told somebody about something he did, and he got in trouble and subsequently wanted to beat me up. After school, when we were deciding where to fight, I didn't want to fight on the grass, because we wouldn't get hurt if we fell down, and he got scared and didn't want to fight anymore.

MRR: What's your favorite hair color?
Joey: Yours. That's great hair. That's fucking really cool!
LLL: Pink, because I haven't had that yet,

MRR: Favorite tootsie pop flavor?
Ernst: Brown tootsie pop flavor of course! What other flavors do they come in?
Joey: My favorite flavor is "each tiger ate 70 pancakes, and Sambo ate 169. He was so hungry."

MRR: Do you spell Jack Acid with one anarchy sign or two?
Ernst: Just one, on the Acid part.
Joey: I don't think that I spell it right in the first place. I spell it with a 'u', and umlauts.

MRR: Would you rather have an audience of twenty sober people or twenty drunks?
Joey, LLL, Ernst: Twenty drunks!

MRR: What's your least favorite place?
LLL: In this house when Jed is playing guitar and the little girl upstairs is roller-skating, and Jux is in the bathroom and I have to pee, and Jux has Nirvana on the stereo, and Mike is playing bass, and Ernst is playing Devo.
Ernst: Chico.
Joey: Earth.

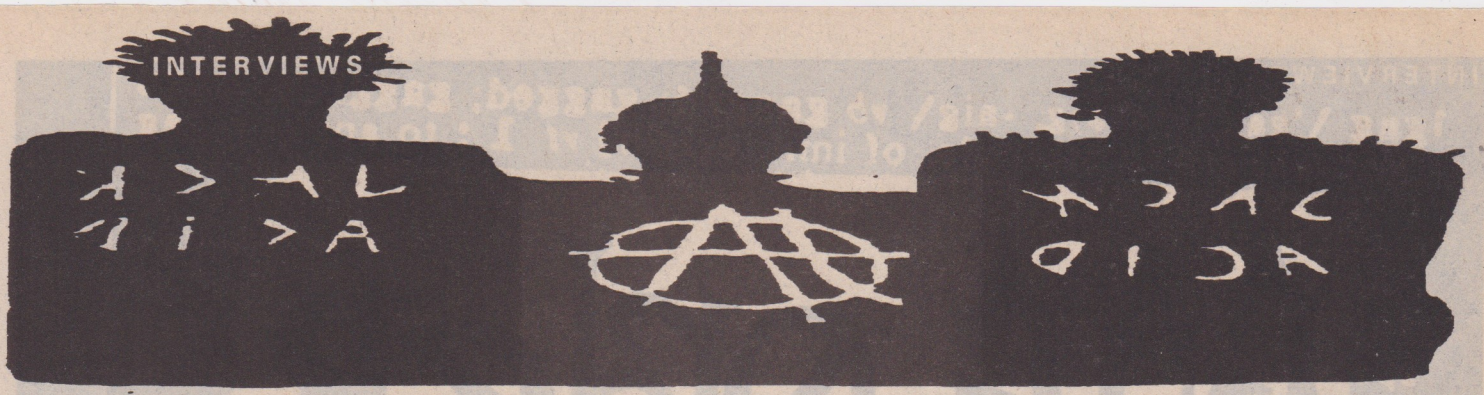
MRR: How long are your records?
LLL:Just long enough.
Joey: Seven inches! How long is yours?

MRR: What's the funnest part of the jobs you have to take until you break it big on Geffen?
Joey: Getting off.
LLL: My favorite part is when Cory (one of the kids I take care of) says 'how rude,' and when Sara gets in the car and looks at the radio tuned to am 530 and says "It's still 5:30!"
Ernst: The funnest part of my job is being a scene insider.

MRR: How many benefit shows have you done for the environment?
LLL: We did one benefit for the Jerme Spew "clean up the streets of Oakland" fund. Ernst: It got Jerme out of town.

MRR: Tell an inside joke.
Ernst: Like a pancake.
Joey: That wasn't a joke! That was very serious. What kind of joke is that, you sick fuck? We don't have any jokes. We're a serious band. I was in Concord, and I saw a Neurosis promo picture that they had autographed inside the Blondie's Pizza there. Can you believe it? I have an inside joke: "A kid who tells on another kid is a dead kid!"

MRR: Do you wear each other's clothes?
Ernst: Els has some of Joey's shirts.
LLL: Ernst is wearing my pants.



MRR: What was the shittiest meal that you had on tour?
Joey: Waffle House?
Ernst: I had a squid burger in New York. At least it tasted like squid, or blubber.
Joey: Oh yeah! I don't know what the fuck they put in those things, but I couldn't eat hardly any of it.
LLL: I had some rice there, and even that made me sick all night.

MRR: Who was your favorite Monkee, and who is your favorite punk star?
Joey: I saw something with Davie on it last night, so he must be mine. Punk star? I don't know, but I'm inspired by a lot of punk stars. My real favorite punk star is Colt 45'. Ernst: I don't know any of the Monkees, but my favorite punk star is Tim Yohannan. LLL: My favorite Monkee is Mickey. It's hard, because there's only four Monkees, but there's a million punx.

MRR: If you were to start your own political party, what would be your platform, and what would it be called?
Ernst: My platform would be sturdy, like the great empire that makes up this wonderful land, and that would be its name too.
LLL: Mine would be: exterminate anyone who's not like me, and it would be called, "Gee I'm Lonely."
Joey: My platform would be do a lot of drugs, and the name would be "Bneeuugh."

MRR: What kind of glam or metal bands have influenced you?
LLL: Sigue Sigue Sputnik.
Joey: Fifteen, Green Day, Spinal tap.
Ernst Ratt and Motley Crue, but Vince Neil just left so I guess Motley Crue is no more.

MRR: Does anyone of you speak Japanese?
Joey, LLL: No

MRR: Practice kung fu?
Ernst: All the time. So does Elspeth.

MRR: What's the sexiest piece of machinery you've ever used?
LLL: An electric pencil sharpener.
Ernst: A pneumatic hammer.
Joey: A toothbrush

MRR: Have you ever played when you were really fucked up?
Ernst: Never!

MRR: Ok, have you ever played when you were straight?
Joey: Fuck no! Fuck that weak shit!

MRR: What do your parents think of Jack Acid?
Joey: Why don't you go find them and ask for yourself?
LLL: My parents went to see us, but they didn't really know what to say. My mom didn't understand the lyrics to 'Idiot'; She wanted to know who it was about, and was relieved that we weren't really out to kill hippies.
Ernst: They wanted us to be a blues band.

MRR: Do you hate your parents?
Joey: Of course! Everybody has to hate their parents. Anyone who doesn't is a fucking liar.

MRR: If you were a grindcore band, what would your name be?
Ernst: It would be "The Joy of Scumm"
LLL: "Rugga Rugga" with umlauts.
Joey: It would be "Lint On Acid." What a stupid question.

MRR: How's your lizard?
Joey: It's great. He's had a guest for a few days, a baby leapord gecko. It's only about an inch long, but my iguana won't hurt it. He's afraid of crickets.

MRR: What brand names of instruments do you use and are you sponsored by them?
Joey: I use Ludwig, and I'm not sponsored. I wish I was though.
LLL: I used to have a Hyundai bass, but now I use a Pat bass,and I'm not sponsored by Pat.

MRR: What's the last thing you stole?
Joey: I stole a lock today.
LLL: I stole a "Life After College" *Cosmopolitan.*
Ernst: I haven't stolen for a long time, but the last thing I remember stealing was a safety mask.

MRR: Write a short song for me right now.
Ernst: (*to Joey*) You write the lyrics, and I'll write the music. Bum bum budda kaboom duggadugga thunk!
Joey: Bloody face, bloody face, I want to spray you with some mace. Bloody face, bloody face, I want to spray you with mace. Acne, acne, acne! It's called clearisil.
LLL: See the people/they don't know what they want/just do what they're told/don't even think to be bold/see them walking/ they look like a bunch o' zombies/boys wearing dresses, girls in suits/just like everyone else, kinda cute.

MRR: As a band, how hygenic would you say you are on a scale of one to ten?
Ernst: We're pretty hygenic.
LLL: About a 7.5

MRR: Why don't you do more interviews? Do you think they're stupid?
LLL: Yes, like this one.
Ernst: Because nobody has ever heard of us.

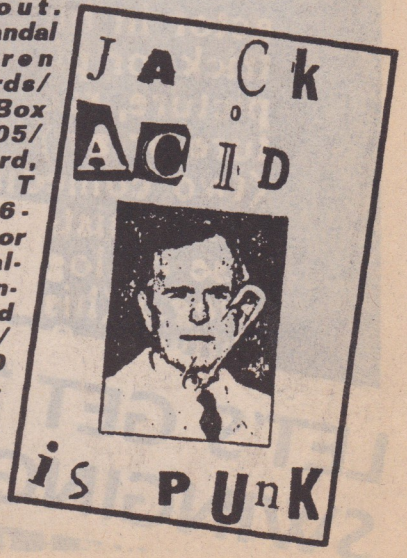
MRR: What does "oi upscumbag" mean?
Ernst: Now *that's* an inside joke. You're not priveleged to know.

MRR: What are your favorite articles of clothing?
Joey: Chains and leather pants of course. Tight leather pants.
LLL: Yeah, too bad you don't have any. I like plaid, and leggings like these ones,.all colorful.
Ernst: Floral print boxers.

MRR: You can name drop now if you want.
LLL, Ernst, Joey: Nirvana, Larry, Bikinikill, Nation of Ulysses... whoosh boom!

MRR: Would you like to see the entire United States engulfed in flames?
Joey: Yes!
LLL: Who wouldn't?

Since Jack Acid moves around too much, you can write them c/o their label, which, amazingly, isn't Lookout. Try Vandal Children Re-cords/ PO Box 260-805/ Hartford, CT 06126-0805, or at, Malphigionhead Records/ 110 Knollwood Rd./ Short Hills, NJ 07078.



GAG ORDER

gag or·der a law or ruling prohibiting free debate or expression of opinion (as in a deliberative body) : CLOTURE; *also* : legislation restricting freedom of the press

CLAIRE- guitar WENDY- vocals IRA- drums
KEITH- bass, vocals NOAH- guitar, vocals

LET'S GET THE WRECKING BALL SWINGING IN THE RIGHT DIRECTION.

Gag Order

There is a process at work in America today. It is a growing suppression of those ideas and feelings that question the validity of the existing power structure. Laws that restrain us from expressing these ideas and feelings are in essence legislative muzzles on our faces. Censorship is a court sentence that condemns us all to a voiceless, tongueless, wordless, and meaningless existence. By silencing the voices that demand change, these gag orders in effect shackle us to our present system of inequality and unending labor.

It is obvious how these laws selectively control those who are in power over those who are not. As Roe vs Wade crumbles away before our eyes, as women's bodies continue to be controlled and manipulated by the legal system, our response and our outrage must be heard. We will not be excluded. We will not be gagged.

The band came together around November of '91. Initially, Claire and I (Wendy) searched unsuccessfully to jam with women who held some of the same feelings and ideas about music. What we discovered was that Keith, Ira and Noah believed in what we were doing and together we got this whole thing off the ground. We found three guys who were supportive to our ideas as well as unique in their musical approach.

Mr. Cynicism

There's Mr. Cynicism again
creeping up from behind me
always right there when you need him the most.

It's just the kind of thing
that really puts me over the edge
Just the kind of scenario
that really gets me going
I'm not the passenger for this ride
I'm the driver out of control

The world can pass me by

and I'll still be sitting here
wondering
what happens to girls like me?

I'll stop talking trash
and finally leave you in peace,
reassured that the goodness
and the tolerance
and the love prevail.

It's just the kind of thing
that really puts me over the edge
Just the kind of scenario
that really gets me going
I'm not the passenger for this ride
I'm the driver out of control

The world can pass me by.

and I'll still be sitting here
wondering
what happens to girls like me?

20th Century Commodity

bit off all she could chew
and went back for more
cuz more ain't ever enough
took the subway
lower eastside
she paced
for invitations
Began at 13
easy way out
easy way in
a way of life for her now
without a beginning or an end
cuz more ain't ever enough
It didn't matter
since the poundings
between the thighs
made her forget reality anyways
"All else fails, try me"
she'd tell her boys
And they did.
She was good,
she was smart.
She was everything the system
meant for her to be,
a price tag in white lace panties.

ABSOLUTELY ZIPPO

Most of you have read or at least heard of Absolutely Zippo. Its creator and editor is, as you may already know, Eggplant. He's been a fixture around the Bay area for quite a while and its about time for a proper introdution. Interview by McMike and Michelle.

MRR: How old are you now?

E: I guess I'm currently nineteen.

MRR: So, how long have you been doing *Zippo*?

E: When that question comes up, I just say when I started it around the tenth grade, so it must have been 4 years ago, maybe 5 years.

MRR: Was there any particular reason that you started it?

E: It was something I really wanted to do. I felt like I was being left out of doing things and I wanted to do something that seemed like it was really fun. I was into comic books for a long time and I was into magazines, like all those heavy metal magazines. Then all of a sudden I was going to Gilman and I was seeing so many underground publications. It seemed that I could actually be involved with all that. That was a year after I started going to Gilman.

MRR: A lot of zines follow the *Absolute Zippo* format, where it's a little more carefree and there's not so many restrictions as far as the structure is concerned. What prodded you in that direction instead of doing a lot of band interviews and a lot of the typical zine things?

E: Well, actually, there was a lot of the zine things at first. The reason that everybody is able to say that about *Zippo* is cause nobody really saw the first two issues where we had record reviews and whatever. At that time it was me and my friend Matt and we had no idea of what it was like doing a magazine so we just made up our own things and a lot of the times it was what worked the best instead of record reviews, interviews and stuff like that.

MRR: How did you come up with the name *Absolutely Zippo*?

E: Some things are better left unsaid. I'm still into the magazine. I've done a T-shirt of issue number eleven. I've done two newsprint issues and the rest of it has been printed. A lot of amazing stories behind that. Like a couple of times I carried a couple hundred copies on my back on a bicycle for fifteen miles, from Berkeley to Pinole. So there's a lot behind it and I'd kinda like to hope that a lot of copies got out to a lot of places.

MRR: How many copies did you run of the last issue?

E: About two thousand. That was a newsprint issue.

MRR: Did you pretty much get rid of them all?

E: Yeah, I've got about half a box left.

MRR: What's the farthest distance you've ever received a zine letter from?

E: I just replied to one sent from Ireland. And I got one from the Philippines. There's a real interesting story behind that. I got this letter from the Philippines saying "I would like to see one of your magazines, but I don't have any money, could you send me one?" and I sent him about two or three copies. Then one day I was looking at the papers and it says "Philippines ravaged by storm, two thousand dead" and I was like, "Oh Christ, this guy is not going to get the magazines I sent him". Then he sends me a letter two months later saying that he was in the flooded area and it killed all these people, but he got the magazines. Other places have been Europe and Canada, lots from New York, thanks to *Factsheet Five* and lots from California, Arizona and places like that.

MRR: When you started the magazine did you ever think it would get so far?

E: Not in the slightest, no.

MRR: You're getting big.

E: Well, zines like *MRR* and *Factsheet Five* have been able to expose my magazine to other places like Ireland or the Philippines or even Montana. I don't know anybody out there, but they still order it.

MRR: What do you think makes the Bay Area special as far as there being so many bands and a lot of different publications and so many people involved in this punk community?

E: Well, for one thing, we're on the edge of what is the, I don't want to say "New World" cause it may sound... But a lot of western civilization has been based on Europe and it's been moving out and this is the farthest they got. This is like the last untamed territory and California has grown so much, this was just backwoods not too long ago. So it's still a reflection of a new culture being developed right now. It's still something just blooming out here. But as with all things, it springs to life and it dies down, springs to life, dies down.

MRR: As far the content of the zine, what impresses you about the underground literature scene that makes you include short stories by alternative authors and such?

E: Well, stories are a reflection of life. You want to be brought into another world, people want to be entertained. When I read a magazine I want to be entertained, and they're just fun to read.

MRR: So, would you say that *Zippo* is mostly for entertainment, or do you feel that it's more informational?

E: No, it's way different. There's information, there's entertainment. I try to look at it as having a little more variety, offering a lot of different things that have a message rather than being mindless entertainment. And have something really pleasing to the eye, have some comics, things that have a lot of appeal to a lot of different people. That's one of the best things about the Bay Area is that there's a lot of variety. You have a mixture of a lot of different people out here, a lot of different cultures, a lot of different ideas and hopefully the magazine is a good reflection of the kind of place I live in.

MRR: So, what do you plan for the future of *Zippo*? Do you plan on continuing?

E: I really don't think about the future. A while ago I had this keen image of still doing the magazine like ten, twenty years from now. Just have this small little publication. The idea of printing... there's just a really good feeling behind it and I would be happy just printing anything from a zillion copies to ten copies. Printing's such a great feeling.

MRR: So what other plans do you have?

E: Moving out of my house sometime, which should be a big change. I like school, I'm going to school right now, but it's not really for me. It's something I want to do, but it's not something I want to do with my life. It's important that I enjoy my life, I think that's what I'm looking forward to.

MRR: What other projects, such as this tape comp that you were talking about earlier tonight, are in your plans? Is that going to be part of *Zippo* or is that a different project?

E: Well, its going to be integrated somehow. The other things I'm doing right now aren't really involved with the punk scene. Like over the last 6-8 months I've been involved in a martial arts class and that's something I've been interested in. I feel guilty now that I can't afford the cost. I was thinking about interviewing my sensei, but now I think about it, and how much do the people who read *Zippo* want to read an interview about a martial arts sensei? I've also been involved in a youth group in a town nearby. I see a lot of real problems for a lot of really young kids, and it's to the point where I can see up front how helping people really works. So, that's not so much typical magazine or "punk rock" things, but more things regarding life. One of the things I've learned in my martial arts class is a way of thinking, more than a way of beating somebody up which I'm not into.

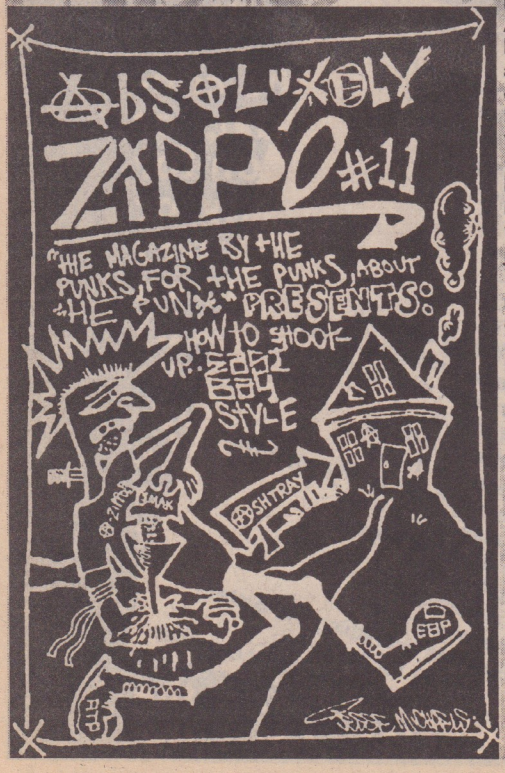
MRR: That is the basis of most martial arts, they're half spiritual and half physical. How about the youth group?

E: The group thing is not so I can scam on people or sell magazines. It's a place to work on my problems and to help other people with their problems and listen to them. A lot of learning going on there. So, like I said, the stuff I'm working on is more my life, which is kind of integrated with the punk rock thing. Sometimes the scene and life are separated from one another, and for me it's keen to have it integrated together so it relates to each other.

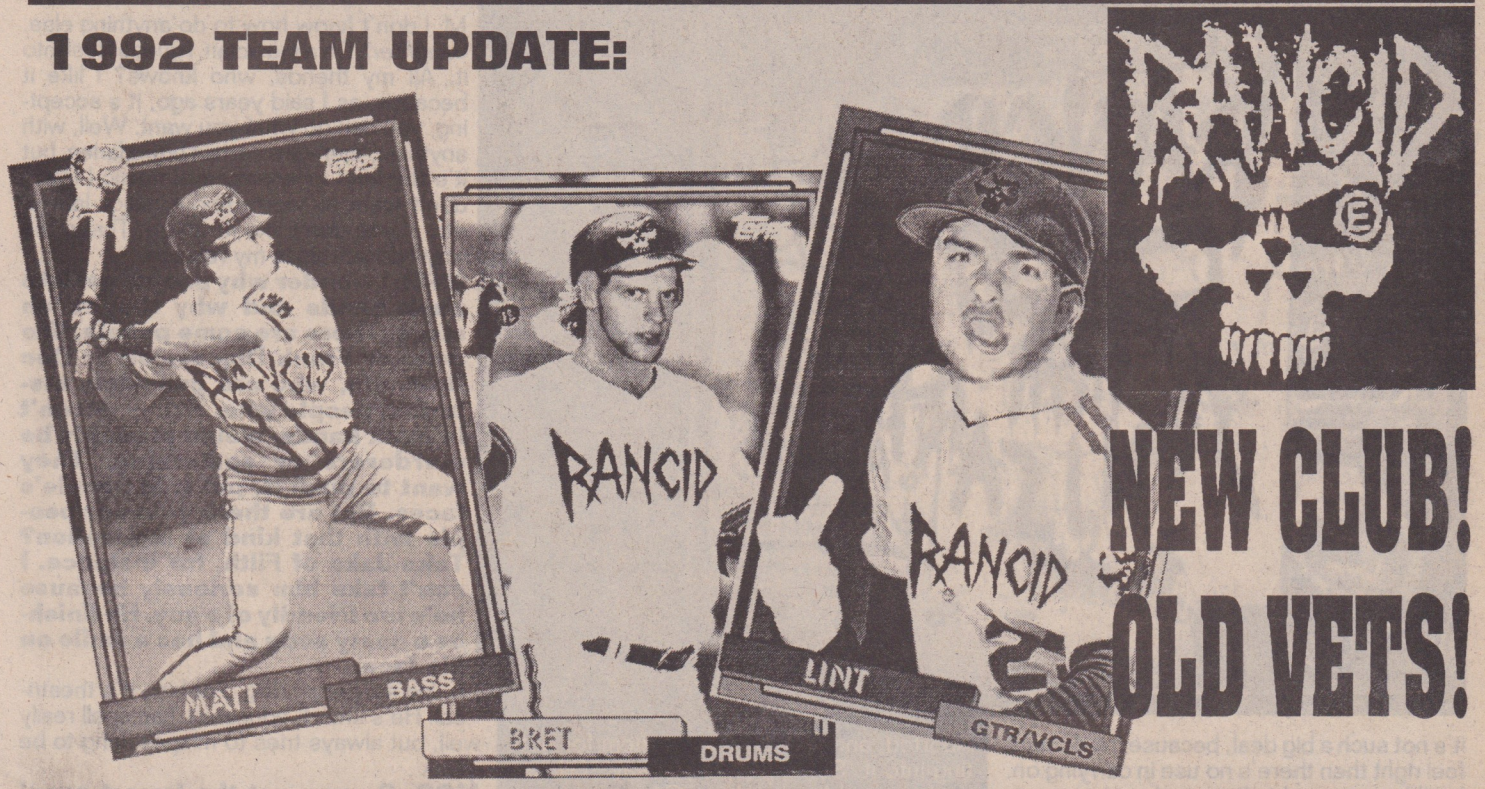
MRR: Sounds like you're growing up.

E: Yikes! I'd better run.

Absolutely Zippo/ PO Box 4985/ Berkeley, CA 94704-4985



1992 TEAM UPDATE:



Positions: Lint, 26, vocals, guitar; Matt, 25, bass, backing vocals; Bret, 19, drums. Interview by Tim.

MRR: This band sounds more punk rock than Generator, your previous band, which had a 'heavier' sound. Why is that?

L: Anything that Matt and I do, cuz we've been playing together for nine years, will be punk-oriented. Op Ivy had a ska edge, Generator had a metal edge, but basically we're a punk band. I always thought of Operation Ivy as a punk band.

MRR: What kind of edge would you call this new band?

All: Punk!

MRR: A punk band with a punk edge!

M: But it's partly caused by pure logistics. We have only one guitar now, whereas with Generator we had two guitars and five people in the band. This is a three-piece.

L: Generator wasn't really built to last. It never felt like it would last. Me and Matt had our ideas on what the music should be like and how it should be played and what punk rock is. And the other guys had other opinions.

MRR: You've gone through a lot of bands, pre-dating Op Ivy. Do you get discouraged?

L: Talking for myself, when I feel good with a band I'll really run with it, like Operation Ivy. We played 185 shows and went full-on for 2 years. But Generator didn't feel like that. I play music and that's what I love to do more than anything, so I may not run with a band but I'm still playing with it and seeing if it will work itself out. I take it as a learning experience and never really get discouraged. When one of our bands break up, within a week we have a new band.

M: It may be painful for a couple of days, but we heal easily. We've got the fastest turnaround time and always get on the horse. But sometimes I think we have to slow ourselves down.

MRR: Bret, how does it feel being in a band with two guys who've been playing together for nine years?

B: They're teaching me how to play music. I'd only been in one other band, and only for a couple of months, playing totally for a year-and-a-half. So I'm the rookie and they're teaching me everything from playing shows to how to handle stage fright to structuring songs.

MRR: And Matt showed you how to clean the bathrooms here at Gilman?

L: We clean at Gilman in exchange for practice time, and one time Matt was cleaning out the women's bathroom and got sick and yakked on the floor. (*laughter*)

M: But I did clean it up!

L: Sometimes the Gilman bathrooms are pretty disgusting. But it is pretty humbling, considering that we were in Operation Ivy and used to pack this place...and now we sweep the floors.

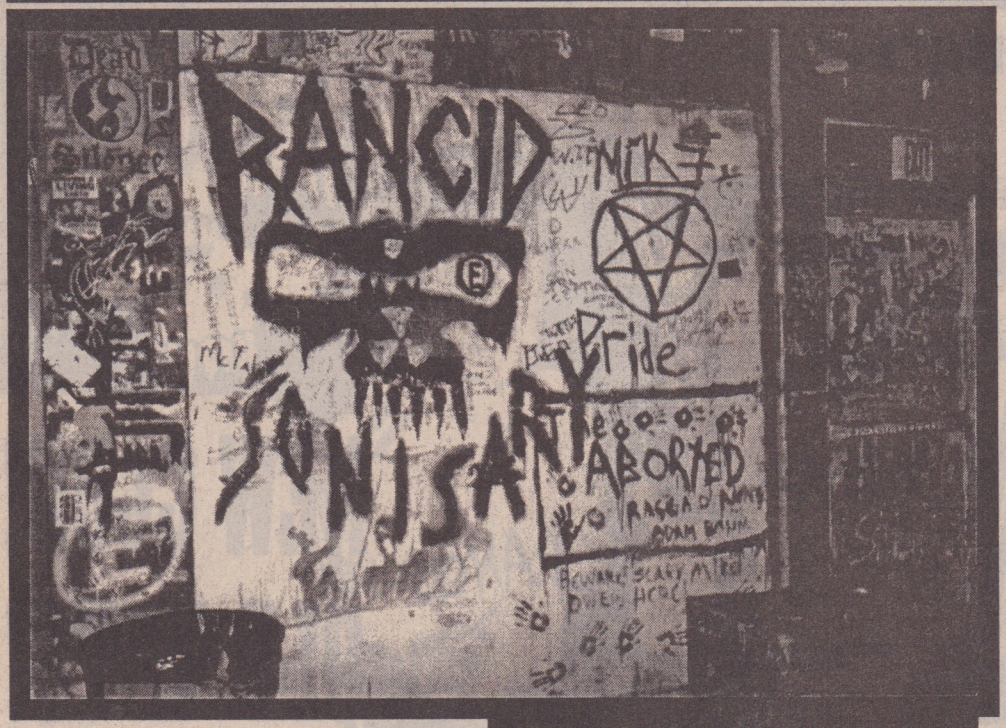
MRR: Even when you were packing Gilman, Matt was the garbageman for the place, carting away the trash each week to the dump...and the Isocracy garbage, no less. But speaking of Gilman, no matter what bands you guys have been in, you've always been committed to the grassroots around here.

L: Since Gilman opened, I've come here every weekend. The subculture of punk rock is a big part of my life, and I really love the music. I'm not bragging, but over the last five years there's only been a handful of people that have really stuck with Gilman all the way through. Murray Bowles, Eric Yee, myself...we're just die-hards. Joel Wing. It's not that we're more scenesters than anybody else, but it's just that we really love it.

M: This place has always been stable. We played benefits five years ago for places that were springing up that were going to be the Gilman of Santa Rosa or the Gilman of Vallejo or wherever the fuck it was. They never lasted, if they even opened at all. This place has changed, but it's still here.

MRR: Lint and I were talking recently about the Nirvana thing, with bands signing to a major and going up really fast, and the effect it has on the underground scene. There have been 'Gilman' type bands that have 'moved on', as they say, and forget their roots. What do you think about that?

L: A lot of kids think you can sign to a major and that everything's going to be cool, you'll be a millionaire. But that's an illusion. Lots of bands get shelved, or shoot up and down. I wouldn't want to just hang out in my living room and then go 'rock out' every other weekend. I'm a punk, I hang out with punks, go to punk shows—it's my lifestyle. I'm not just a rock performer. And that's one of the reasons why, when I lose a band,



it's not such a big deal, because if it doesn't feel right then there's no use in carrying on. I still have my subculture and environment.
M: People do things for different reasons. I do what I do because I like it and have fun. I certainly don't do it for any money cuz there isn't any.

MRR: You guys now get Op Ivy royalties, right?

L: Who knows how long that's going to last.
M: And it's pretty much after the fact. We could have used it then instead of touring in a fucking car! So, yes, it's true, but it's certainly not what we were or are shooting for.
L: When Op Ivy formed, Matt and I wanted to just play parties with Crimpshrine, start playing Gilman. Jesse was a 17 year old kid selling LSD on Telegraph Avenue. We didn't think we'd ever get royalty checks. We just wanted to play punk with a kid who was into it as much as we were.

MRR: Are you guys into this 7" Op Ivy record Eric Yee, Murray and Joel are putting out?

M: Yes, we worked on it.
L: 100%. It's cool because a lot of people, from Aaron Cometbus to Eggplant to Billy Joe, got together and wrote little columns saying what Operation Ivy meant to them. Not to sound corny, but we did have an impact on all these people, and it feels really good to hear that. And the guys putting it out are all fans and aren't making money off it.

MRR: There are a lot of newer East Bay bands, and the crowd seems new and younger too. How do you like the quality of the scene here today?

B: Depends on the show. Neurosis or NoFx will bring in a different age group, older school. Filth will bring out a younger crowd.
L: I know a lot of the younger kids, like The Aborted, and I really respect them for getting into it. Some people will say "Gilman sucks", and I ask "What Gilman are you talking about? 1987? 1989? Let's talk, cuz I'm an authority on it." I was 14 and naive once. I don't dis the new kids.

MRR: Is there any kind of continuity here? Being the historian that you are...

L: The Aborted sound a lot like Blatz, so there's a little bit of pass-down there. And maybe in three years there'll be a band that sounds like The Aborted.
M: Who sound like Blatz.

MRR: Who sound like The Germs.

M: Mixed with X.
L: In a healthy scene, you're gonna see hand-me-downs and there's going to be all kinds of bands like a college prep band like Scherzo, who I don't happen to like at all. It's because they haven't showed me anything. When Green Day first came on the scene, I was "Nah, this is pretty weak shit." But Billy Joe kept hanging out, took his lumps and criticisms, and now I've become a Green Day fan because he hung in there. I think they have soul because they weathered it. Scherzo, I don't like them at all, but maybe they'll be around in five years...well, I don't think so, but they might be and I might be a fan someday. But March, 1992, nah. And I'm not being jaded, because I do love a lot of young bands, but I also hate a lot of younger bands too. I'm picky and want the real dope.
M: You gotta wonder sometimes, why do people play punk rock or hardcore? It's not easy. You go on tour, but how many people are independently wealthy and can do that and come back to no problems. Most people come back to no job, gotta get a new job for shit money.

MRR: Why do you slug it out, Matt?

M: I don't know how to do anything else. (*laughter*). I'm a musician. I guess I feel into it. All my friends, who knows? I like it because, as I said years ago, it's accepting, you can do what you want. Well, with anything, there are certain boundaries, but it's the kind of energy and music I like. I don't want to worry about major labels, etc. If you don't like it, tough. That's the way I do it. This is my release.

MRR: I wonder why people get into punk bands and why they're on stage. There are some people, like Jello or Frank Discussion or Doc Dart, etc, who are genuinely disturbed people who, if they weren't in punk bands, would probably be murderers or something. They want to push it, put it in people's faces. But are there younger people with that kind of motivation? Take Jake of Filth, for instance. I can't take him seriously because he's too friendly of a guy. He finishes a nasty song and has a smile on his face.

L: He's a puppy dog. For him, it's theatrical. He's smart, educated, can spell really well, but always tries to mispell thing to be 'punk'.

MRR: So you got the 'smart punx' and you got these smart people trying to pretend that they're dumb, like Joel. And you got the 'dead baby incident'. It seems like people in the East Bay have something really good going for themselves, but it seems so devoid of focus or purpose, a very suburban mentality.

L: You don't see that kind of shit in DC or elsewhere, people trying to act dumb, but I think it's kind of funny. I write for *Cometbus*, and I can't spell or write well, but Aaron runs it. I don't try to be punk. I couldn't go out and try to spell bad because I spell bad anyway.
M: There still are a lot of fucked up people out there, so don't lose faith yet! (*laughter*) As far as the 'smart punx vs the dumb punx that are really smart vs people who are really fucked up vs people who are like me and really don't know what the fuck they're talking about', I just think people do things for different reasons.
L: Whatever reason Jake, for instance, is in it for, he's still in it. He doesn't hang out much, but everyone's got their own style. The cool thing about the East Bay scene is that Neurosis and Green Day could play on the same show at Gilman. You go to other places and scenes are a lot more segregated. Different environments make for different reasons.

MRR: Matt, you toured with MDC. Did that change your feelings about here?

M: Good question. MDC is big still in Europe. The squatters are truly underground. One squatter asked me if there were a lot of squats in the US, and I said no, not as many as in Europe. He asked why and I said that the cops would shut them down. He asked

why people don't fight the cops, and I told him that the cops here would shoot and kill me. It's a different environment. I liked a lot of things there, though.

L: I do see things changing a lot here now. The world is getting more violent and that has an effect on us. I think we'll see people getting more serious and less goofy. A kid got shot last night at Berkeley Square, and the night before they confiscated a gun on a kid. When we played the Blood Bank House out in West Oakland, some kid pulled a gun when he was getting pushed around in the pit. This didn't happen five years ago. I hope there will be a lot more realness on stage than theatrical.

MRR: How does this affect your lyrics or presentation?

L: Some people say I should lighten up and not be so angry. But that's where I'm at now. I live in South Berkeley where it's a cocaine run, kids are up all night selling dope. It's tense, and I see a lot of crazy shit going on. I'm not as happy as I was five years ago, so I'm not faking and trying to be a hard guy, and I got a lot of things to say. A friend that OD'd on drugs, my environment. I'm the only lyric-writer so far...feel free, you guys, to join in...(*laughter*).

MRR: Are there any newer bands that inspire you or you feel a spiritual bond with?

L: Grimple, Econochrist, Spit Boy...

B: Paxston Quiggly

L: These are bands that I like both musically and as people.

M: Neurosis. There are still my favorite band in the world.

L: I've seen them 55 times. I'm serious! When they play, I just go nuts.

M: They've got their keyboardist now...

L: They've changed as much as Matt and I, but we change our names! (*laughter*)

MRR: How many songs does Rancid have?

B: Ten or eleven.

M: it's growing pretty well. We're taking it a little slower than we usually do.

L: We waited for a drummer to come along.

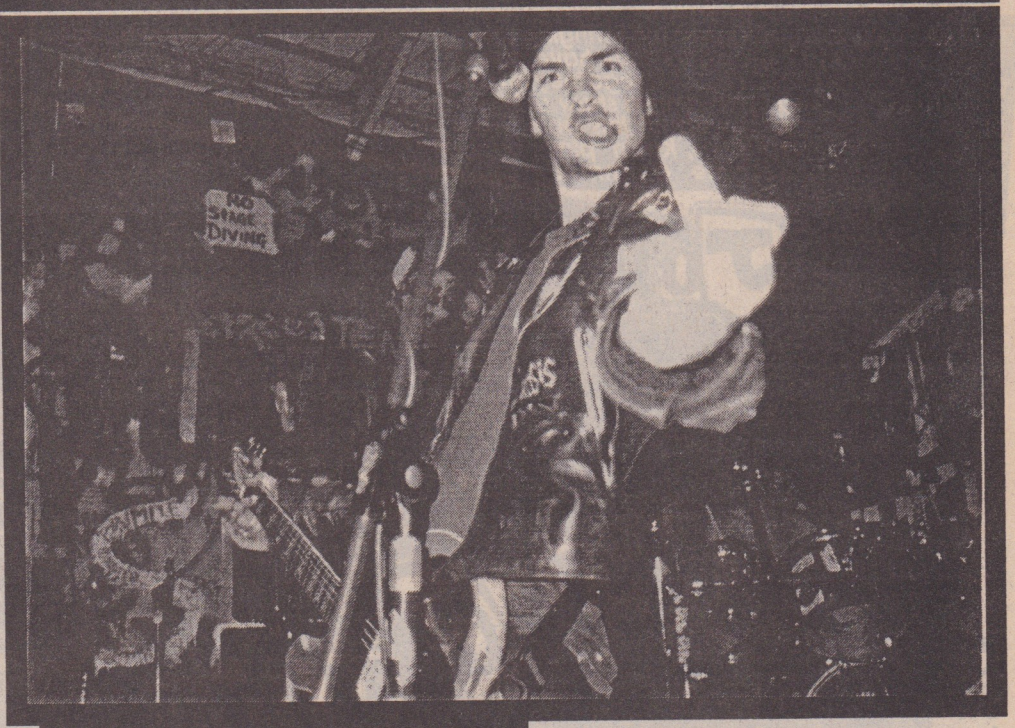
M: We wanted it to be a three-piece and wait for the right person.

L: We're having a 'lame gig contest' with Aaron Cometbus' new band to see who can play the lamest gigs. With Downfall and Generator, we went 110 miles an hour. With Downfall, we played our first two shows opening for 7 Seconds and for Bad Religion. What were we thinking? It was too much and Downfall broke up in four months. And Generator broke up in four months. With this band, it's a lot more healthy, we're taking it slow and opening for Lungbutter.

M: It's far enough after Operation Ivy that we're not going to have that comparison stuff. That's nice.

MRR: Did Bad Religion steal the name of your old band, Generator, for the title of their new album?

M: Is that the title of their record???



L: Serious??? Oh! Mr Brett heard the Generator tape and liked it. I'm going to have to talk to him!

MRR: Imitation is the sincerest form of flattery! So how did you come up with the name Rancid?

L: It's punk rock, just a shitty punk rock name. We don't have to live up to anything, and I'm tired of having to live up to Operation Ivy.

M: Fuck yeah.

L: Downfall got that a lot. Jesus, I'm just doing something that I've been doing since I was 13, just trying to play my music, so just leave me alone.

M: In retrospect, you can't blame anybody.

MRR: Who does the musical arranging? I really liked the way your songs got delivered.

M: We all do.

B: I live with Lint, and can play guitar too, so we jam a lot and throw riffs back and forth.

L: That's so amazing. In Downfall, it was just me writing every single thing except for Matt's base lines. It was so boring.

M: The great thing about playing with Lint is I can read his fucking mind before he even knows it. When I was in MDC, Bill Collins wrote all their new songs. He's a great guitarist, but he has a lot different style. I really thought I wasn't a very good player because I couldn't figure his stuff out. I could, but it took longer. Lint plays left-handed, I play right-handed, and for years I could look at him and see what he was playing. I'd look at Bill and couldn't see it.

L: Matt will know when I'm going to a break or bridge before I even go into it, because we've been playing together so long. He knows my tricks. I've played with other bass players, but it's not the same. Plus, we're best friends.

MRR: Because you've been around so long, do people look up to you guys?

L: I don't really have any enemies in this scene...

MRR: After this interview you will...

L: Hey, there are a lot of bands I don't like, which doesn't mean I don't like them as people. Like the Green Day thing. So when Suckerzo, I mean Scherzo, hear about me capping on them don't let your feelings get hurt too bad because everybody gets capped on.

MRR: But do people have expectations of you for some sort of leadership or commitment?

M: I hope they have an expectation of commitment, because we are fucking committed. As far as respect goes, I don't see why not. I've had people treat me differently because "Oh, you were in Operation Ivy." I've been called a rockstar. Whatever. But the people that have been around do respect us.

L: It's like "That's Lint who goes to shows and hangs out at Gilman". It's like that in the East Bay. Elsewhere, it might be "That's Lint from Operation Ivy." They respect me more for being there and doing a lot of bands and always playing music.

MRR: Any last words?

L: Our friend Carl Snarl has a print shop and prints up free stickers for us.

M: Thanks Carl!

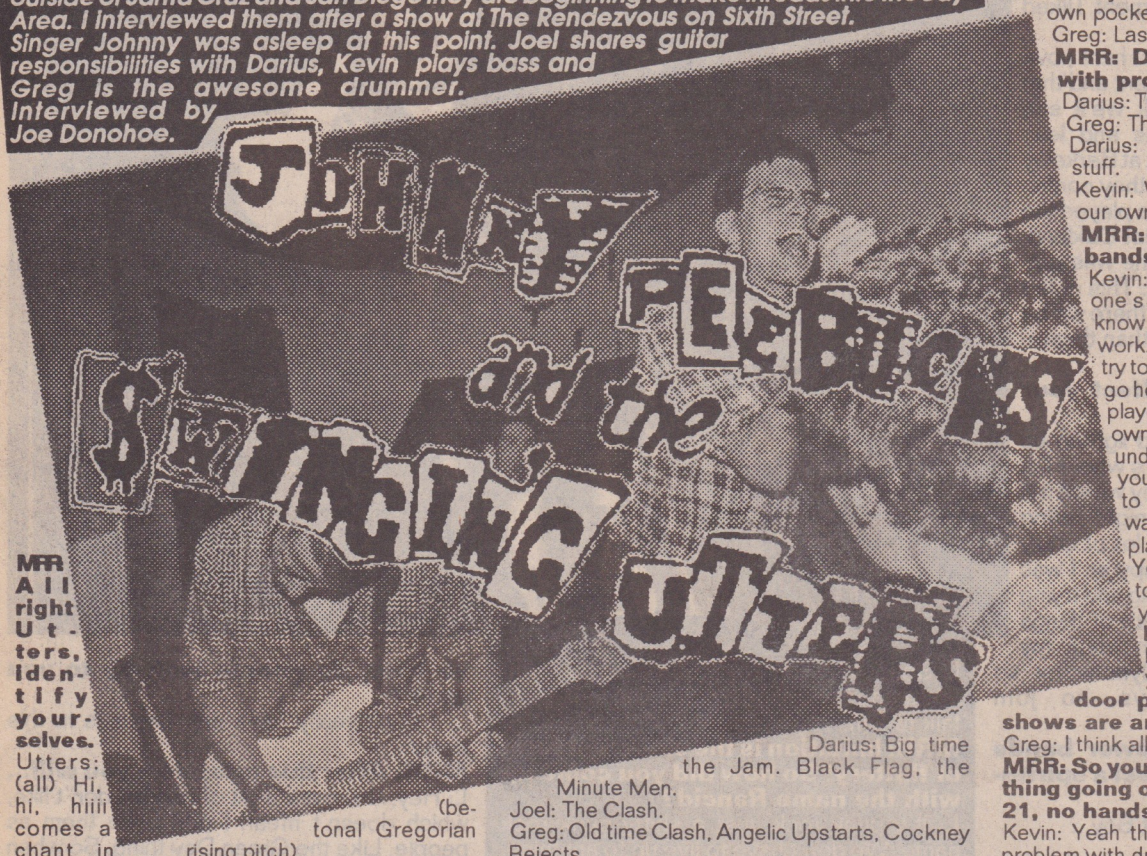
B: Send an SASE and we'll send you free stickers.

L: Tim, you gonna help us clean out the bathrooms now?

MRR: Building them was quite enough, thanks! Plus, I'd probably yak like Matt did!

Rancid/ PO Box 4596/ Berkeley, CA 94704

Johnny Peabucks and the swinging utters are a very good and very basic ol band from Santa Cruz where they have quite a thriving following. Not known well outside of Santa Cruz and San Diego they are beginning to make inroads into the Bay Area. I interviewed them after a show at The Rendezvous on Sixth Street. Singer Johnny was asleep at this point. Joel shares guitar responsibilities with Darius, Kevin plays bass and Greg is the awesome drummer. Interviewed by Joe Donohoe.



MRR: All right Utters, identify yourselves.

Utters: (all) Hi, hi, hiiii (becomes a tonal Gregorian chant in rising pitch).

MRR: What does Johnny Peebucks stand for? What does the name mean?

Kevin: The singer got really drunk one night and peed his pants and he went to Taco Bell and tried to pay for a taco with a dollar that had been soaked in urine. He gave it to the woman and she asked "What did you do, go swimming?" and he looked at her seriously and said "No I peed my pants." she looked at the dollar for a minute, didn't know what to do and sort of froze there.

MRR: How did you guys get together?

Greg: Me and Johnny were high school buddies and he was "Hey I can sing. I was in a band once and I know a guy who can play bass." I knew Eric who played guitar so we all got together, plugged in and jammed. My room was so small Eric had to stand on the bed..

MRR: So is there a happening alternative community in Santa Cruz?

Kevin: It's getting better because there's another club down there where bands can play. There's tons more "alternative" bands than top forty so the term really doesn't apply. It's what's popular right now.

Joel: I just want to make a statement real quick.

MRR: Joel.

Joel: I just want to say that the hypocrisy of humanity makes my bowels itch.

MRR: But which hypocrisy?

Joel: All hypocrisy as a whole.

MRR: Do you have the ability to reach people or do you feel frustrated?

Joel: Actually we just got signed on a record label.

Kevin: It's a Detroit label and it's called Force Majeure.

MRR: What are your musical influences?

Joel: ABBA.

Darius: No I fucking hate ABBA.

Joel: I'm just kidding.

Darius, Joel, Kevin: The Rolling Stones.

Joel: Stiff Little Fingers, Buzzcocks...

Kevin: The Who, The Replacements...

Joel: The Jam!

Darius: Big time the Jam. Black Flag, the Minute Men.

Joel: The Clash.

Greg: Old time Clash, Angelic Upstarts, Cockney Rejects.

Darius: Nine Nine Nine.

MRR: What is it that appeals to you the most about that era, the late 70's/early 80's?

Kevin: They were straight forward.

Greg: They were honest as hell and it wasn't electronic. It was people actually playing instruments.

Kevin: And it was before "alternative" music became method.

MRR: Are there any younger bands that inspire....

All: Captain Crunch!

Kevin: Captain Crunch is the best band I've seen in five years.

Darius: I shit my pants when I hear them. I want to tour the world with them!

MRR: What do you write songs about?

Darius: What do we write songs about? That's a great question. Shankar. We write songs about Ravi Shankar.

Kevin: I write songs about what I think and feel about.

Greg: I write songs about working nine to five.

Kevin: I think about lots of things and I really can't control what I think about. Sometimes I think about violent things, sometimes I think about love things. Sometimes there are these weird images and things and sometimes I just write about things that rhyme.

Greg: Greg writes about politics and working and that's all he writes about because he's only written two songs.

Darius: I write songs about everyday things. Getting up in the morning. Buying milk. I like to write about intense hatred, working or lies. Everyday things like "Wow you fucking betrayed me or you're so fucking pretty. I can't believe you're so fucking pretty."

Joel: Hey it's my turn!

Various Voices: Uh, doing drugs in LA ha ha ha.

Joel: I did one song about being fucked up on drugs but the majority of my songs are about intense emotion.

MRR: How do you finance yourselves?

Joel: I'd say half is from gigs and half is from our own pockets. Right now it's all gigs.

Greg: Last three gigs.

MRR: Do you have any problems with promoters and club owners?

Darius: They're really easy going [in SC ed.]

Greg: They're too easy going.

Darius: Kevin handles all the business stuff.

Kevin: We manage ourselves, we book our own shows.

MRR: What advice would you give bands trying to start out?

Kevin: First of all make a demo tape. No one's going to listen to you unless you know them because it's an old boy network. What you've got to do is call a lot, try to meet the owner person to person, go here's the tape. This is where we've played. All right great. What most club owners want, except for a few, rare, underground types, is to know that you'll make them money. You've got to be very polite, very straight forward so that it seems like when you play there you'll draw a lot of people. You've got it organized. You've got to seem like a hard worker. It's like you're applying for a job.

MRR: As you get better known is it important that your shows retain a low door price policy and that all age shows are an option?

Greg: I think all clubs should be all ages.

MRR: So you think there should be something going on like a handstamp for over 21, no handstamps for under?

Kevin: Yeah that'd be great because I have no problem with drinking. All age shows, the people that can drink are going to drink outside anyway.

MRR: Who's into your music. Who buys your demos and goes to your shows?

Greg: "Freaks, faggots and fools" from the words of scum rock great GG Allin.

MRR: Have the punk and underground communities been supportive of you?

Joel: Yeah. They're our fans. They're the people that come to see us.

Darius: Punks and normal people too.

MRR: What are your personal favorite songs among those you play?

Joel: "Hello Charlatan" is my favorite.

Darius: Yes it is quite scrumptious.

Kevin: Listening my favorite song is "Could You Lie" but playing it's "Lasertag" I think because I sing on it.

Greg: He goes off.

Kevin: But I like all our songs. I like "L-O-V-E, I Hate You because that's our oldest original.

Greg: I like them all because they're hard and I like hard rock.

MRR: You have a 7" single coming out right?

Kevin: It's not a single. It's going to be a 7" with five songs and I think it will be called *Gives You Strength*.

MRR: Joel you were in a band before the Utters right?

Joel: I was in the Negatives which became Jack Squid but I have to say this is the most fun I've ever had in a band.

Darius: I played bass in the Infamous.

MRR: When did you switch to guitar?

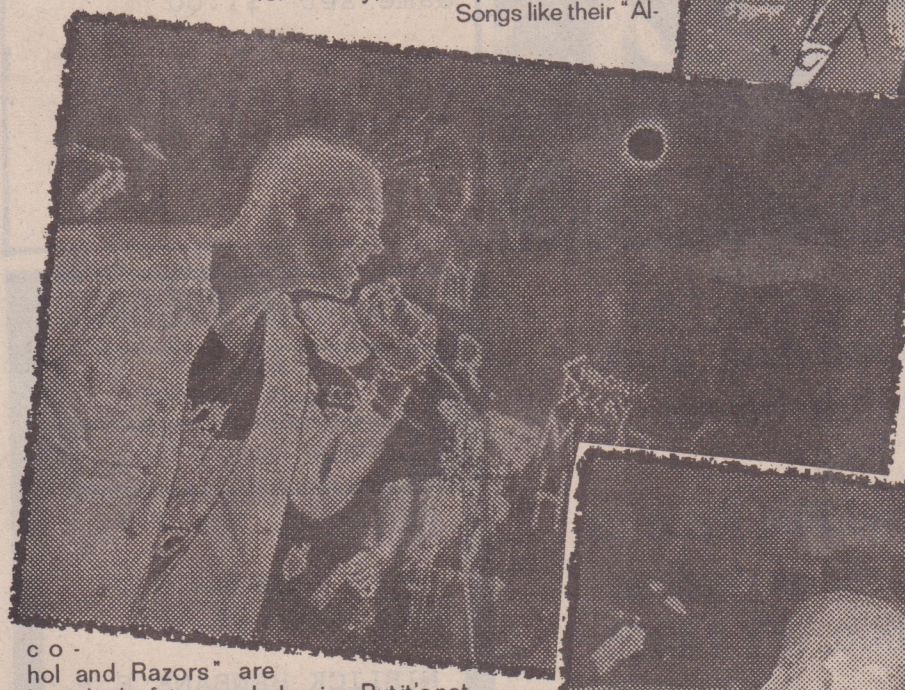
Darius: Well you see I already played guitar and was just playing bass for a friend who had no one else to play for him.

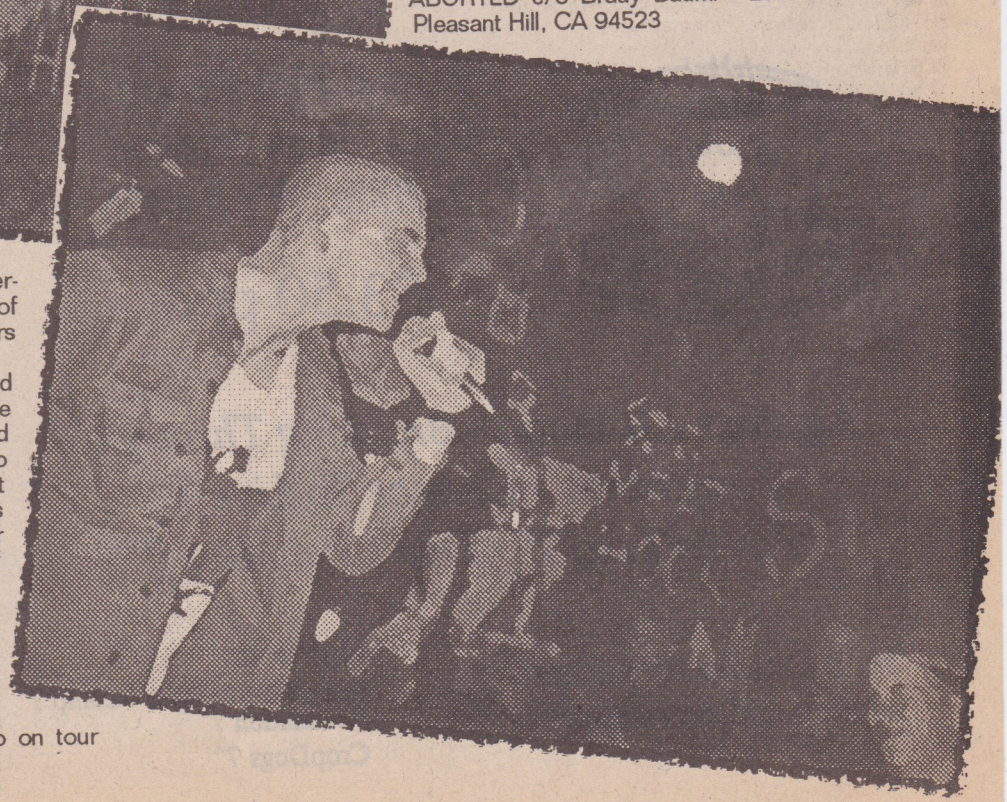
Kevin: At Dodgers Stadium he played bass for the national anthem.

MRR: Where can somebody reach you if they want information on the band?

Kevin: They can reach us through me, Kevin Wickersham/37 San Jose Ave/ SF 94110.

THE ABORTED





by Nicole Liles

Punk is not dead, it's just resting, and THE ABORTED are here to wake it up! The band originally got together to do something about the decline of punk on the west coast. They just formed about six months ago and have already started playing parties and shows. They've even opened for such bands as Filth, the Detonators and the Fuck Ups.

The vocals of two obnoxious guys offset by a screechy female combined with intense guitar, bass and drums makes for a noisy, chaotic punk rock sound. Songs like their "Alcohol and Razors" are bound to be future punk classics. But it's not just the tunes that make THE ABORTED different, it's what they stand for. They're sick of people who preach equality, but degrade others who don't think the same way as they do.

Brady Baum, guitarist-vocalist, explained this attitude through an experience he had here in the Bay Area. "The singer of my friend's band was beaten up on stage by some people who considered the stickers they were passing out offensive. These people identified themselves as anti-fascists, but beating somebody up for what they believe in is a prime example of fascism itself."

When I asked who the band's mentor was, the first response I got was Jeffrey Dahmer, which was then followed by "No, seriously, we're influenced by the late Blatz, R.I.P." I questioned them as to their future goals and they said that they hoped to go on tour sometime in the summer.

"My main goal"... said Brady, ..."is to offend everyone on the planet!" And if you've ever seen any of their live shows, you know that they're on their way to doing it too! So be one of the offended, check your local lists, find out when and where, then go check out THE ABORTED.

For more info, demos, or other shit etc, write to: THE ABORTED c/o Brady Baum/ 231 Greenwich Dr./ Pleasant Hill, CA 94523

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RECORD REVIEWS

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Send MRR your record for review. If possible, send 2 copies of records (1 for review, 1 for airplay). No reviews of test pressings. Staff: (SB) Suzanne Bartchy, (MC) Mel Cheplowitz, (CD) Chris Dodge, (HD) Harvey Dent, (BD) Brian Devereux. (LD) Lali Donovan, (KG) Karin Gembus, (WG) Walter Glaser, (MH), Michelle Haunold, (DH) David Hayes, (KK) Kenny Kaos, (SK) Sebastian Kimmell, (MK) Mick Krash, (ML) Mike La Vella, (McM) Mike Mcniel, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (BR) Bruce Roehrs, (DS) Dave Seifert, (SS) Steve Spinali, (KW) Kevin Wickersham, (TY) Tim Yohannan

MR T EXPERIENCE - "Milk Milk Lemonade" LP

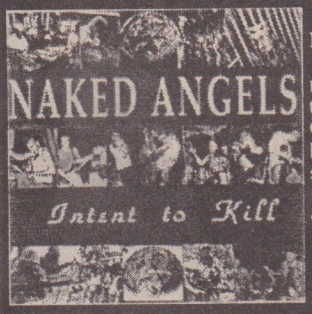
The Don Juans of hooky garage punk o rama are back with a slew of catchy but increasingly depressing songs. With two previously released songs and a SMITHS cover (an undeniable improvement over the orig.), it's not less punk exactly, and it's not more rock either, but there is a noticeable direction in the sound, but somehow it all works in that certain special way that makes you feel all cheery. Recommended listening once a day for optimum health and regularity. (LD)
(Lookout)

MUTANT GODS - "Faster" LP

Well they certainly can play fast, but they manage to slow it down a bit just to keep it interesting. Sorta like CAPITALIST CASUALTIES or ASPIRIN FEAST at parts, they're at their best when hitting those power chords or keeping up a breakneck pace. Unfortunately, I think they suffer by putting too many songs on the record. I like this stuff but... (NN)
(Bodonski Records, Obere Stadtmuhlgasse 4, 8832 Weissenburg, GERMANY)

MY COUSIN KENNY - "Apology/Too Cool"

Wimpy pop music with a funky feel. This record has limited appeal, maybe as a novelty record whose main novelty is that the band actually thought it was worth releasing. (MC)
(Alleged, 4110 N. Southport, Chicago, IL 60613)



NAKED ANGELS - "Intent To Kill" EP

Way metal hardcore with riffs that rock. Some catchy songs, more powerful than their last 7". At times, I hear a SICK OF IT ALL musical influence with cool lyrics that deal with taking personal responsibility and action. (MK)
(Doghouse, PO Box 8946, Toledo, OH 43623)

NAPALM DEATH - "Utopia Banished" CD

OK, this is getting kinda silly. The original bass player and four other longhairs do their best to keep us interested but it just doesn't work. The noise is gone now only to be replaced by vocal effects aplenty and tired repetitious beats. Couldn't they at least change their name? (NN)
(Earache, UK)

NE LUUMÄET - "Pahat Ja Rumat" CD

Dewd! A Finnish RAMONES clone band! Yep, you got it. They manage to faithfully mimic every RAMONES song style - from the straight ahead rockers on "Ramones" to the slow, dirgey stuff on the ill-fated "Halfway to Sanity". And "Sheena Se Taas On" looks and sounds suspiciously like a cover version. (DS)
(Poko Rekords, FINLAND)

NED'S ATOMIC DUSTBIN - "Radioactive" LP

You don't know how much I want to hate this band. From the school of 95% hype and 5% pop music come this band of hair swishing, big sweatered, puppy-eyed, losers. Nothing brings a band down to size like a live bootleg that lets you pick apart bland songwriting. With a couple of exceptions, this is boring as shit. (LH)
(The Design Corps, no address listed)

NEUROSIS - "Souls at Zeros" LP

Each record they put out sounds like an entirely different band; this time they slow down and concentrate on intricacy and complexity. There is so much going on that each listening unfolds something unheard before, from crunching nuclear warfare and hopelessness, to delicate violin serenades and hardcore flute jams. At times it has the creeping sickness of some ominous horror movie soundtrack. And lyrically the symbolism of the utter rage, aloneness and pain at nature's destruction will have you engulfed in a deafening, hypnotic silence. One thing is certain, it's completely impossible for any other band to cover any of this new material, so you'll want to get this. (SB)
(Alternative Tentacles)

NEW FLOWER HORIZON - "Scream" EP

The more I played this the more I liked it. Lots of tempo changes and the nimble bass playing stand out. Personal lyrics about how everyone and everything is against the singer but it won't get him down... So fuck you. Limited to 500 copies. (MM)
(New Flower Horizon, 1200 East Division #304, St. Cloud, MN 56304)

NIESELREGEN - tape

Pretty, introspective stuff with droning, but not pretentious vocals. Great little repeating guitar riffs. Altogether really good, but guys and girls, package your tapes with care- by the time we got it, it was severely crunched and barely listenable. (KW) (Stephane Peter, Heinweg 6, 8404 Winterhur, GERMANY)

976/PLUTOCRACY - split EP

Looks more like a "spliff" EP cuz of all of the references to doobage. Potent noodling from both bands as well as one song by SIROTA, which is actually members of both bands playing together. PLUTOCRACY seethes thru two tracks of slithering mayhem, while 976 belts out two adrenalin-fueled, thundering toe-crushers. Self produced and distributed so quit readin' this magazine like a dufus and send away for one already. (CD)
(PO Box 1239, Menlo Park, CA 94026-1239)

NORTHERN BUSHMEN - EP

Six songs presented here for all the world (or at least 500 lucky people) to hear, contemplate, and digest. Although the production does not do justice to these intense songs, Noah, Pat, Chris, and Mike continue to grow, mutate and amaze. I'll be buried with this record by my side, you can bet on that. (ML)
(Peas Kor Productions 813 Romine Ave. Port Vue, PA 15133)

NOVA MOB - "Shoot Your Way To Freedom" EP

I have to admit, this is a lot better than I thought it would be. Though the performances seem a little bland, there are certain pop sensibilities that help keep these two songs interesting. You know who was never my favorite song writer from that other band. But considering what he's done lately, this is alright. (LH)
(Tontine Records)

OVERWHELMING COLORFAST - "It's Tomorrow" EP

Sounds at times like newer BAD RELIGION poppier material with slicker vocals. Lotsa production yet still basic and catchy. Hey, there's even "deep" lyrics. (TY)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

PAIN TEENS - "Death Row Eyes/The Smell"

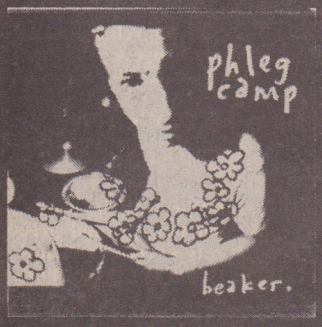
A thick pungent slab of the PAIN TEENS' heavier side on this Sub-Pop singles club deal. "Death Row Eyes" is a fairly straightforward heavy tune, while "The Smell" relies on samples a bit more. Nice Savage Pencil art, too. Not bad t'all. (WG)
(Sub Pop, PO Box 20645, Seattle, WA 98102)

PATRULLERO MANCUSO - "El Arte De Odiar" LP

Slow to mid-tempo rock with punk overtones from Spain. The letras (lyrics) are sung in Español. Guess what? Society sucks and they hate their jobs. Damn, I was just saying that the other day. (MM)
(Munster Records, Apdo 18107, 28080 Madrid, SPAIN)

RECORD REVIEWS

PEGLEGASUS - "Autobahn/Inlet Chief?"
Kinda lightweight, guitar-cute pre/proto-punk that reminds me of latter-days TELEVISION. (TY)
(1602 SW Ross, Houston, TX 77006)



PHLEG CAMP - "Beaker" EP
PHLEG CAMP is so fucking rad! Their sound is flowing and rhythmic - that full-on '90s punk thing. They've come out of a SOULSIDE impression and formed their own thing. Three songs. Buy. (KG)
(Final Notice Records, PO Box 1457 Station 'A', Vancouver, BC V6C 2P7, CANADA)

PLASTIC VENUS - tape
Ecstatic and spastic "post punk" with a touch of discordance. Neat buzzing guitar sound really gets me, as well as the harmonic vocals. Very inventive and enjoyable stuff from.... (KW)
(The End of the World, PO Box 23000, Tel Aviv 61230, ISRAEL)

LES PLUS PLUS PLUS - "3" tape
Great catchy, mid-tempo punk with cool rock-a-billy touches, especially on "Oh! Cherie". With really easy titles to translate (like "C'est la Vie" and "Plus Plus Plus") dense Americans such as myself can easily follow along. I like it a lot in its old-style way. (KW)
(Patrick Lasimant, 8 rue des Hetres, 92000 Nanterrre, FRANCE)

PLUTOCRACY - "Snitch" EP
Creepy, crawly aggressive power from the S.F. Bay Area's gods of gruff. These guys pummel their instruments like rabid Yetis on glue. Their songs inch along like a Pacer with flat tires, then suddenly the whistle blows & they're off...flattening everything in sight. Four relentless grindin' goodies. And to top it off, there are no songs about corpses or senseless mutilations. All of their lyrics are socially relevant. Those 10th generation ENTOMBED copycats out there should take a lesson from PLUTOCRACY. (CD)
(Whirling Dervish Records, PO Box 822, Pleasanton, CA 94566)

POPSICLE MELTS- EP
About as low tech as it gets. The cost of the recording was most likely less than than you'll have to fork over for a copy of the record. Silly lyrics, simple tunes and charming in an under-the popunderground sorta way.
(Eerie Materials, PO Box 14592, Richmond, VA 23221)

POSITIVE AGGRESSION - EP
This record is the meaning of D.I.Y.!! Punk as it gets. 3 songs of positive energy. Possibly one of the best posi-core bands lyric-wise, without segregation! Only 200 pressed, stuffed with sticker, flyers and lyric sheet. (SM)
($3.00 pp, Take Caution, 175 Grogan's Landing, Atlanta, GA 30350)

POTENTIAL THREAT - "Never Again" LP
Raging political thrash. The aggression and energy of the music is well fitted with intelligent, angry lyrics that leave you with a clear sense of where they're coming from. The 'in your face' production helps make a coherent whole. "This Isn't Punk" is the punkest song I've heard in a while. (TM)
(Stephan Grahlman, Postfach 3061 05, 2000 Hamburg 36, GERMANY)

PSYCHO/MEAT SHITS - split EP
These two bands have both had split releases with A.C., so it only seems natural that they would form a tag team with each other. This is some of PSYCHO's most superior noise to date. It's heavier than their past recordings with more of a gritty, pissed off sound. The MEAT SHITS stay in their sleazy genre producing as much chaos and hormonal turmoil as ever. Pecker wrecking, weed-eater noise that's funnier this time around due to all of the between song sound bytes. If you're under 18, don't bother. (CD)
(Ax/ction, PO Box 623, Kendall Sq, Cambridge, MA 02142)

LOS POTROS - "Black Light" LP
A mod revival album with more than it's share of strong BEATLEsque melodies. This is done in a real straight ahead manner that lends credibility to the project and makes this worthwhile for fans of '60s pop. (MC)
(Munster Records, SPAIN)

PUZZLEHEAD - "Pathfinder" LP
Now here's a band that will probably go unnoticed. PUZZLEHEAD is great. So many influences, so many social and political callings! I don't know who to compare them to. Start off with intense thrash of VOID, jump into the heaviest crunch of CROMAGS, throw in some ska and soul influence and you've got PUZZLEHEAD. Do yourself a big favor, dig up this slab of pure brilliant vinyl. (SM)
(NGR, 5 White Oak Drive, Colts Neck, NJ 07722)

RAT PATROL - "Not a Youth Cult" LP
As they say - pure hardcore. Fast and tight, it's totally great to hear a band play straightforward hardcore that's catchy while remaining short, fast and intense. Snappy guitar, intelligent lyrics. Reminds me of the best of the early eighties... (TM)
($10 ppd to PO Box 2177, 9704 CD Groningen, NETHERLANDS)

RED PAINT PEOPLE - EP
From the anthemic "Spludge Fest Now" to the passionate "Rock Chuck", this band knows how to rock! Riffs are ridden into the ground by a guitar that's thicker and heavier than German beer. The hoarse, repetitive vocals remind me a little of Guy from FUGAZI. (DS)
(4707 Hazel Ave, Philadelphia, PA 19143)

REVENGE OF THE CARROTS - "Rustig/ Hol-low Life"
Abrasive, aggressive Euro-pound sorta if the avant noise stylings of the EX and the DOG FACED HERMANS were grafted onto the whomp of the UNSANE or RADIOPULIMET. Big, big slabs of crashing bottom with various percussion, guitar scraps/screeeches all thrown in for good measure till its all an aural blur. Relentless from beginning to end and overwhelming in scope. A damn winner here. (HD)
(Konkurrel, Post bus 14598, 1001 LB, Amsterdam, HOLLAND)

REVS- 12" EP
This sounds like your prototypic '79 UK powerpoppunkmod ala the JAM or DONKEYS, even down to the lyrics. The three rockers are topnotch but the bland ballad points to an uncertain future. I hope they can keep 'em fast and loud. (BD)
(Vinyl Japan UK, 281 Camden High St., London NW1 7BX)

RICE -"In Rice We Survive" EP
So... There's this band...They're called RICE, and all their songs are about rice...I guess this is humor ala NATION OF ULYSSES. The music reminds me of old SSD, pure mayhem thrash, screamed unintelligible lyrics. Noisy muddy thrash. Probably fans of HEROIN. (GF)
(Vinyl Communications)

ROOM ONE HUNDRED - "Returning" EP
More pop- this time 'round the 60s-rooted Finnish flavor. These guys do some nice spacy blues-guitar based rock with wah-wah pedals. They do a SYD BARRETT cover. Take a bong hit and stride boldly into the past with ROOM ONE HUNDRED. (EW)
(Sauvakatu IE 17, 33580 Tampere, FINLAND)

RUPTURE - "Righteous Fuck" EP
I'm just pissed off that I didn't get to release this. Nine Aussie blurr masterpieces with enough energy to make up for 10 bands. Cyclone thrash with cynical lyrics. Blistering disruptive anthems for the "punk as fuck" generation. Includes a cover of HUVUDTVATT's "With Medication". Sheer nirvana. (CD)
(Off The Disk, Spiegelgutstr. 38, 8200 Schaffhausen, SWITZERLAND)

RECORD REVIEWS

S.L.R. - "Free From The Cursed At Last" EP

Imagine 10 tons crushing your head, or a mac truck running you over and then backing up to run you over again. THE SOCIETY OF LAB RATS have managed to do this. My jaw lay on the floor. S.L.R. make METALLICA sound like the pathetic weenies they are. Full on thick neck tunes. Blasting drums and bass. Guitars that'll make your Mom check into a sanitarium! Lyrics are P.C. and full on pissed off! A must for all thrash mongers. (SM)
(Peder Johansson, Backadalsgat 9A, 50254 Boras, SWEDEN)

SCHLEPROCK - "Looking Back +2" EP

'77ish pop-punk with some grungy bite on this 7" from Pasadena. Generally morose personal-type lyrics set to snappy, hook-laden pop. Maybe the offspring of ALL and the BUZZCOCKS? Songs do tend to drag on a bit. (EW)
(eMpTy Records, PO Box 12034, Seattle WA 98102 or
Muggenhofer Str. 39, 8500 Nurnberg, GERMANY)

SEAWEED - "Bill/Pumpkin" EP

Beefy guitar chords are the most notable thing about these 2 songs. Rock n' roll songs with really no place to go; lots of energy but not alot of substance. (MH)
(SubPop Records)

7 LEAGUE BOOTS - "Anxious Hunger/Breeze"

The former singer of SOULSIDE brings us this from Constant Change Records. "Anxious Hunger" is white boy reggae with minimal spurts of rock guitar that is disciplined enough to avoid taking over the whole show. I was expecting a NOFX sort of "Kill the White Man" reggae into hardcore song but this didn't happen (good). The vocals were honest and even the horn playing managed to be soulful. The "Breeze" side was more rock & roll with an old style slow tempo guitar solo which didn't get wanky enough to dis. Good musicians. (JD)
(Constant Change, 2028 West Main Rd, Middletown, RI 02840)

SHAMPAIN - "Siempre Lo Mismo" EP

Early/mid 80's style HC from Puerto Rico. Themes are anti-scene violence, anti-corporate. anti-stupidity, anti-conformity. Sung in Spanish but with English translations. Strong showing. (TY)
($3 ppd/$5 world to: Jeff Coleman, 74 Osborne Ave, Norwalk, CT 06855)

SHOVLHED - "Stove Boy Serves Daily Special" LP

When smart kids get bored in geometry class, scary things happen. THE SUPREMES on ludes. The epitome of funk on speed. Amphetamine-fueled fret acrobatics that would leave the MINUTEMEN gasping for breath. They have pledged themselves to schizophrenia. Faster, funkier, funnier - Amen! (DS)
(De Konkurrent, PO Box 14598, 1001 LB Amsterdam, NETHERLANDS)

SHUTDOWN - LP

Early 80's hardcore thrash with a guitar that rivals the string section of the world's best orchestras. The singer possesses a voice that is a fusion of MARGINAL MAN and SEX PISTOLS and sounds completely out of step with the music, but manages to never miss a beat. (DS)
(Chris, 8 Manor Ave. South, Kidderminster, Worcs. DY11 6DE, UK)

SIN CITY DISCIPLES - "Go Work/Sin Gun"

"Go Work" is basically a blues-boogie shuffle although with extremely processed vocals and louder guitars. Almost sounds like the BEATLES' "Tomorrow Never Knows" sung over a GEORGE THOROGOOD backing track. (whether that's a desirable combination, I'll leave to your discretion). "Sin Gun", on the other hand, is a nifty ditty of a surf tune worthy of somebody like SHADOWY MEN. (HD)
(Cargo/Fistpuppet, PO Box 32831, Kansas City, MO 64111)

SKIDD FREEMAN- "1969/Poor Little Suzie"

Not the STOOGES track but a long, monotonous dirge with an ultra distorted guitar sound and great IGGY meets LOU vocals. A sloppy drummer could have cemented this as a classic but the drum machine maybe adds a little to the stupefying repetitiveness (it makes the flip tough to deal with tho'). Still, my favorite release of the month. (BD)
(Bad Attitude, PO Box 4281, East Lansing, MI 48826)

SLEEP - "Vol. 2" EP

Humorous tribute to BLACK SABBATH, right down to the center. Although I do enjoy this heavy guttural dirge/grind stuff, I can't help but feel like bands shouldn't emulate popular bands, because, fuck, I already have the SABBATH "Ozzy Years" CD box which suits me fine. In the future, bands should be influenced by MISFITS, LOGGINS & MESSINA, LET'S ACTIVE, and CIRITH UNGOL. A San Jose band. (WG)
(Off the Disk, Postfach 360, 8200 Schaffhausen, SWITZERLAND)

SLEEP CAPSULE "Snack Tray" EP

I don't know; this has "Seattle Grunge" written all over it. They catch an early MUDHONEY groove with a touch of the COWS, too, which isn't bad, but there's a lot more interesting bands to hear and, to me, this just sounds contrived. (WG)
(Recoreds, Jagerstr. 19, 3150 Peine, GERMANY)

SLEEPY LAGOON D.C. - "The Higher You Rise..." EP

This sounds like BOLD meets METALLICA. Hmm...a secret collaboration, perhaps? No, I guess not - these guys are German. The hoarse, powerlifter-grunt vocals that I love so dearly are paired up with humming, hurricane guitars that break down to heavy mosh parts, all painted dark by rage. (DS)
(Guy Mennonna, 24 McKinley Ave, East Hanover, NJ 07936)

SLEEZ SISTERS - "Sleez Sisters/Sick On You"

Is this SHONEN KNIFE or just a better imitation? Two fun, rocking punk ditties with that almost inimitable preteen Japanese girl cuteness. A BOYS cover here, too—I think this is a trend. (TY)
(Sympathy, 4901 Virginia Ave, Long Beach, CA 90805)

SLOOG - EP

Another in the "painful" slow grind category of bands. Slow-to mid tempo type things with an ultra-gruff vocalist. Sorta reminds me of FLIPPER without the sense of humor but probably sounding closer to some real noisy new bands whose names I am unacquainted with. Naturally stems from an ultra-cynical world view about how "you can't trust anyone" etc. Extremely heavy and morose. (HD)
(Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

SLUG - "Swingers" 10"

Noise-drone rock that brings BIG BLACK to mind, maybe a bit too imitative at that. It's got churning rhythms, wall of noise guitars, and walkie-talkie vocals all over it. Not a bad genre to stab at, but much more could be done with it. (WG)
(Magnatone, PO Box 2576, El Segundo, CA 90245)

SODA CAN - EP

SODA CAN sounds like a funky/jazzy ALL! They're great players! This EP is jammed with studio and live tracks! I would say it's sleeveless flannel music. Well worth the 3 bones. (SM)
(Forefront Records, PO Box 1964, Hoboken, NJ 07030)

SOZIEDAD ALKOHOLIKA - 12"EP

A diverse four-songer from this Spanish unit. Two tunes of nose-sockin' thrashcore that are fiery and well produced. There's one slower moshin' doodad, but the big curve ball is a funky version of QUEEN's "Another One Bites The Dust" sung in Spanish. Freaky as hell. 'Nuff said. (CD)
(Montera 32, 4°. 28013 Madrid, SPAIN)

RECORD REVIEWS

SPIGOT - EP
Slightly ethereal, very flowing, mellow-paced but scorching at the same time, in kind of an arty way. Vocals remind me of a mix between SINEAD O. and MECCA NORMAL's. (KG)
($4 ppd, Closet Normal, PO Box 5724, Columbia, SC 29250)

STEEL POLE BATH TUB - "Bozeman/ Borstal"
These fellows are pretty hit and miss with me. When I listen to them, I enjoy, but I don't find myself listening often. Anyway, "Bozeman" is a fine slice of their heavy twisted art jazz, while "Borstal" is a slow grinder with neat vocals. Consistently good, these boys are. (WG)
(Boner, PO Box 2081, Berkeley, CA 94702-0081)

STEEL POLE BATH TUB - "Live" EP
Three live cuts recorded in Germany. Included are "Hey Bo Diddley", "One Thick Second" and "Heaven on Dirt". Real good recording (although a little on the reverby side) with that STEEL POLE low-end whomp coming through loud and clear. (HD)
(Your Choice, Miltelgasse 7 6501, Niederolm, GERMANY)

STEP INTO NOWHERE - EP
Very powerful hardcore. Not grungy, but full sounding with unrelenting force. Tough vocals, good lyrics, nice all-around packaging. Recommended. (TY)
(Carsten Nebel, Roswiesenstr 13, 8308 Birchwil, SWITZERLAND)

STINK - "Scratch and Sniff" tape
Four commendable songs created in 1991 and 1992 by this up-and-coming threesome. With Conrad Uno (veteran recorder of YOUNG FRESH FELLOWS and MUDHONEY) at the helm, these guys turn in a favorable first outing. There are catchy JAWBREAKER type moments. Some vocals remind of STIFF LITTLE FINGERS. Looking forward to some vinyl from STINK soon. (BR)
(Stink, PO Box 4623, Seattle, WA 98104)

STUPIDO BIONDO - "3 Smash Hits" EP
Old style hardcore complete with vocals that are too fast to understand, fast guitars, fast but crunchy bass, minimalistic metallic solos that don't cross over the border (you know the one I'm talking about) and even sing songy melodic breaks (you can almost hear Mike Muir ranting). Very basic sort of hardcore but it got me going and I'm glad to hear somebody still doing this stuff. "Barney's Dead" is really the best of the "hits". (JD)
(Marek Urbanski, PO Box 728, Darlinghurst NSW 2010, AUSTRALIA)

STUPIDS - "The Peel Sessions" EP
Recorded in '87, this is vintage STUPIDS material. Five songs, big melodic HC sound, silly/smart as always. (TY)
(Strange Fruit/Dutch East)

SUPERCHUNK - "Tossing Seeds" LP
Okay, I'd be lying if I said SUPERCHUNK weren't one of my fave bands. This singles collection points out some of their highest highs. Driving pop punk with more hooks than... than... than a band with a lot of hooks. "Seed Toss" and "Cast Iron" are two of the best songs ever. If you haven't been able to figure out what the hype is all about, this slab o' wax could be your revelation. (LH)
(Merge Records, PO Box 1235, Chapel Hill, NC 27514)

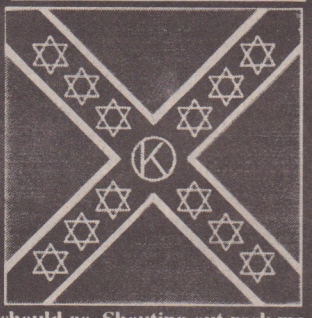
SUPERCONDUCTOR - "Heavy With Puppy" EP
Great heavy heavy. Seven guitars. Quirky heavy punk. When it gets into a groove, it moves hard. (GF)
(Boner Records)

TANKHOG/WINDWALKER - split 45
A MINISTRY tribute, if you can believe that. TANKHOG does MINISTRY's "So What" with "Justify My Love" lyrics: an amusing idea that works OK. WINDWALKER takes on "Burning Inside", making it a rabid HC tune, also not a bad deal. Could've been totally weak; this wasn't. (WG)
(Mint Records, 699-810 W. Broadway, Vancouver, BC V5Z 4C9, CANADA)

TEDDY BEARS - "Women in Pain" EP
Here's a debut from a band that knows how to use sing-along vocals, psychedelic noise, and s-l-o-w interludes as frosting on a solid slab of full-blast HC to create a musical Swedish pastry that's neither monotonous nor irritatingly "experimental". Lyrics are anti-authoritarian and anti-Elvis. A tasty morsel. LP to follow. (EW)
(Dolores Records, Drottningg. 52, 41107 Goteborg, SWEDEN)

TIT WRENCH - "Temporarily Committed for Life" EP
Industrial? I guess so, but this makes MINISTRY sound like the BEE GEES. A total sonic melange of keyboard dementia, scratching, jackhammer beats, mindfuck samples, and distorted, processed vocals that are frantically screamed at breakneck speed. (DS)
($3: Vinyl Communications, PO Box 8623, Chula Vista, CA 91912)

TOTAL PASSOVER - "Shalom Motherfucker" 45
Andy Levy of SHAM ROCK SHAKES is back with a powerful new combo. Both songs combine aspects of pre-punk Detroit rock, mid-tempo punk, emo, UK production punk a la GODFATHERS, and more. Oi vey, an excellent debut. (TY)
($3.50 ppd to: Final Jeopardy, PO Box 8973 Welch Ave Sta, Ames, IA 50010)



TREADMILL - "Jane Pays/New Messiah"
Two thick neck songs on this slab of grape colored wax. Fist first is the way it should go. Shouting out rock me hard. Sort of a SOUNDGARDEN imitation. Whining squawky vocals. Punkers beware!!! Dig in, only 500 pressed. (SM)
(Resin Records, 2300 B Central S.E., #198, Albuquerque, NM 87106)

TREEHOUSE- "Courtesy Laugh" LP
A fine debut album from a Northwest band that has a very distinctive sound and will no doubt go underappreciated. Lots of variety within a loose roots/psych framework with subtly strange guitar effects courtesy of producer STEVE FISK. I like this more and more each time I hear it. (BD)
(Hell Yeah, PO Box 1975, Burbank, CA 91507)

TRIAL BY JURY - "Ignite" EP
Some good moshing music. Has moments reminiscent of INSIDE OUT, QUICKSAND, VERBAL ASSAULT and METALLICA. Not only metalish in sound but also in song structure. Lyrics include a song about drunk driving deaths. (MK)
(Craig Moore, 15 Hatteras Lndg, Hpt, VA 23669)

RECORD REVIEWS

TRUSTY - "Cockatoo" EP
Three pop punk tunes that are all upbeat and catchy. Their sound combines those two elements in a way that reminds me of earlier MR T or THE DICKIES. Tight and rockin'. (TY)
($3 ppd: Sidekick Records, PO Box 11245, Tacoma Park, MD 20913)

TUBARÕES VOADORES - "As Veras Abertas da Juventud" LP
A wailing speedfest of non-stop Brazilian thrashcore, a large metal object with sharp edges hurtling through the void between your ears, spitting out hatred for the system in the uncompromising tradition of early RAW POWER. Production isn't great by American standards, but the fury comes through. (EW)
(Heavy Discos, Caixa Postal 24047, CEP 20520, Rio de Janeiro, BRAZIL)

TULIPS - "Sweet and Hateful" EP
Heavy rhythmic atonal music provides the background for screeched angry vocals drawing the inevitable comparisons with HOLE and BABES IN TOYLAND. (MH)
(Sonic Bubblegum, 157 Murdock St. #3, Brighton, MA 02135)

TUMBLEWEED - "Carousel" 12"
The A-side is a pretty pop song, very professionally produced, but far from special. The other two songs are more rockin' but still have a long way to go. (MC)
Waterfront Records, AUSTRALIA)

TURNBUL AC - "Wise Cheese" tape
Punk as fuck basement hardcore hell with plenty o' humor thrown in. What is it about the suburbs that turns such nice boys and girls into monsters? (DS)
($3 ppd: Greg, RD 2 Box 530, Coopersburg, PA 18036)

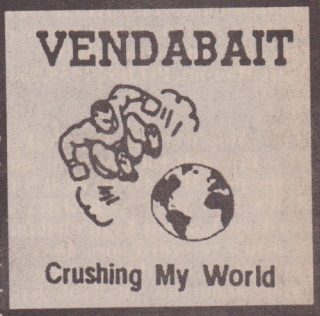
ULCEROUS PHLEGM - EP
With so many bands doing the death thing these days it takes a lot for one to stand out from the rest. These guys have what it takes. Exceptional heaviness, trademark throaty vocals, and the ability to play well without cutting back the noise. They even do an incredible CARNAGE cover. Great! (NN)
(Bodonski Records, Obere Stadtmuhlgasse 4, 8832 Weissenburg, GERMANY)

UNBIASED - tape
Howlin' thrash that'll choke your chicken and eat it, too. Hostile hardcore from the OUTO mold. It's fast. It's abrasive. Their mailing address is longer than their songs. Their sound isn't distinct but these four rapid blasts of pure adrenalin will give all of you thrash junkies a quick high. Quasi-Grateful Dead cover art. Killer material....not completely ball-bustin', but overall testicle discomfort is a definite possibility. (CD)
(Tetsuya Watabe, 15-24-101, Otsuka-cyo, Kashiwa-shi, Chiba-ken 277, JAPAN)

URGE SNAKE - tape
URGE SNAKE? What in blazes is that supposed to mean? Sounds obscene! Their mouths need to be washed out with soap. And what's all this racket that these young whipper-snappers think of as music? Sounds more like colicky yaks at a feeding frenzy. Someone like my grandson would probably find pleasure in this disturbing ruckus. Probably like those bands on his leather jacket...something like DISCHARGE and MOTORHAIR...or is it MOTORHEAD? Who can tell. All I know is it doesn't sound like Glenn Miller. (CD)
(Anarchic Markets, 1F-8, Yanagisawa-so, 2-40-40, Koenji-minami, Suginamiku, Tokyo 166, JAPAN)

VERTIGO - "Ventriloquist" LP
Musically speaking, possibly the straightest shooter in Mr. Hazelmyer's stable: ie not as oblique as TAR, nor as skronkin' as HAMMERHEAD or....well, you get my point. To my ears this sounds like "Jettison" era NAKED RAYGUN/RIFLE SPORT and even reminds me of the late underrated LONELY MOANS. Big straight-ahead riffs with plenty of punk rock-like hooks. (HD)
(Amphetamine Reptile, 2541 Nicollet Ave. S, Minneapolis, MN 55404)

V3 - "Monsters of Hollywood" EP
Columbus, Ohio fringesters who's direct lineage can be traced back to the VERTICAL SLIT 7" (from 1980) as well as too many numerous offshoots, all the way up to the present (see JIM SHEPARD, NUDGE SQUIDFISH, et. al.). Three diverse tunes here ranging from the rant-psych-punk spew of "Another Exterminator" to the low-fi SIOUXSIE-esque rumblings of "Don't Blame Me". Generally less twisted than previous releases but still mucho entertaining and worthwhile. (HD)
(Iron Press, PO Box 14146, Columbus, OH 43214)



VENDABAIT - "Crushing My World" EP
Cool, amateurish punk/dirge with female vocals. In the high-tech punk rock world of over-produced records and professional musicians, this is refreshing. (KK)
(Centsless Prod., 5945 Monticello Ave., Cincinnati, OH 45224)

VOICE OF REASON - "Gear" EP
Pretty brutal guttural chunky HC which seethes with anger and aggression. Lyrics are all over the ails of sexism, patriotism, and animal slaughter. Strong lyrically, musically rockin', and graphically nice. (WG)
(Selfless)

WARTORN/NAILBOMB - split EP
Comes with with the second issue of *Armed With Anger* Fanzine, or separate by itself. The NAILBOMB side is a great thick sludge of metallic hardcore while the WARTORN side is even more metallic, with the more formulaic 'gruff' singing. NAILBOMB was the the side I listened to the majority of the time, but it was certainly a stylistic call, not a quality one, as they both crush. (TM)
(Armed with Anger, 6 Ennerdale Rd, Bradford, West Yorks, BD2 4JE, ENGLAND)

WIG TORTURE - "Levels Your Karma" EP
Neo-60's garage punk with a more '65 era midwest pop feel. Three originals plus a cover of THE KINKS' "I Need You". (TY)
(Big Rehab, PO Box 1133, San Mateo, CA 94403)

WOOL - "Little Darlin/Medication"
Pete and Franz Stahl of SCREAM fame, along with Peter Moffett from GOVERNMENT ISSUE, put together a nice, mid-tempo, two song number here, replete with crunchy, spiraling guitars and cool vocal harmonies. (DS)
(Fuck You Records)

YOUNG LORDS - "Bucket!" tape
Clean, and a bit introspective until the guitars really kick in. Cool tempo changes and sound effect touches balance out the headbanging. Heavy stuff, but not overdoing it. (KW)
(913 W. Sheridan #2, Chicago, IL 60613)

RECORD REVIEWS

ZERO BOYS/TOXIC REASONS - split EP

Here's some great vintage punk from Indianapolis, Indiana. ZERO BOYS turn in two excellent hits from 1982. "Black Network News" and "Bloods Good" clearly demonstrate their punk prowess from that era. One TOXIC REASONS song, "White Noise" from 1986, remains pertinent today with lyrics about Viet Nam, El Salvador, and beyond. Keep an eye peeled for this record. (BR)
(Selfless Records, 8827 Hanford, Dallas, TX 75243)

V/A - "Alice the Goon" tape

Another great hardcore sampler from Scooby Snack Productions. Powerful shit from ANTISCHISM, OFFICER UGGH (especially on the amazing "Probe"), and great mid-tempo punk from CRINGER. A quality product from a genuine source. (KW)
(Marc Hanson, PO Box 1955, Sioux Falls, SD 57101-3055)

V/A - "Amphetamine Reptile, Peel Sessions" LP

Probably the best mini sampler of the AmRep phenomenon (at least for the post HALO OF FLIES bands) includes two songs each from the COWS, HELMET, SURGERY and TAR. Most tracks are previously released and honestly I can't tell the difference between the versions here and the actual recorded ones. Decent straightforward renditions of somewhat familiar fare, and if you have no idea what I'm talking but is still somewhat curious about this "hip" sub-genre, then, hey, you can start here. (HD)
(Dutch East, PO Box 800 Rockville Centre, NY 11571)

V/A - "Animal Liberation Benefit Record" EP

A split effort between WORNOUT and X-LARGE. Both bands have a heavy modern HC sound, with X-LARGE a bit more on the speedier side. Nice package, lots of info (most in German), angry music. (TY)
(Marianne Hofstetter, Dietlikerstr 64, CH-8302 Kloten, SWITZERLAND)

VA - "April 4th Benefit Gig" tape

A live recording from an animal rights benefit with pretty good sound quality. CHARLOTTE WAGNER does a couple of folk tunes. RESIST AND EXIST do some mid-tempo punk stuff that'll probably appeal to CHUMBAWAMBA fans. My personal faves though are MEDIA CHILDREN and AUTONOMY with their hard-hitting anarcho-core. (NN)
(Independent Alternative Tape Library, PO Box 6188, Fullerton, CA 92634)

V/A - "Bomb Party" tape

We got this all the way from Sweden (how 'bout that?) and you know, it really rocks! Most of it anyway. Most of these bands have a 70's punk, 60's garage sort of sound to them, DOLL SQUAD with their very METALLICA sound being the exception. Liked it, especially the SPACEMAKERS. (JD)
(Bollox Pub., Salter 1G 92, 41722 GBG, SWEDEN)

V/A - "Catastrophe" LP

ANAL CUNT, the MEATSHITS, and 3 other "noise" bands grunt their way through some horribly-recorded, ineptly-played "jams". Comes with crude xerox pamphlet with porno cutouts and some misogynist, scatological lyrics. Reminds me of some bands I was into when I was about fourteen... Really, really bad. (EW)
(SOA Records, Paolo Petralia, V. de Beethoven 63, 00144 Rome, ITALY)

V/A - "Finndies Volume 1" CD

An interesting, diverse sampling of music from inside the Arctic Circle. They've got it all here, from slow and moody to fast and furious. FAFF-BEY punk out to the extreme, and MIXED-UP KIDS parry with a high school, bubblegum love song. POTATOES's ska song gets the diversity award, and RAVIN' SEEDS get voted Best Hooks. (DS)
(Gaga Goodies, PO Box 361, 00121 Helsinki, FINLAND)

V/A - "Floor 81" LP

A good way to catch up on the current crop of UK non-grind hardcore bands. Most are melodic HC, a few to the punkier side, a few lighter. Includes one track each by SINK, WAT TYLER, EXIT CONDITION, FROGS OF WAR, SOFAHEAD, WORDBUG, DEFORMITY, YARDMAN, and many, many more. (TY)
(Bodd Tuneage, 'Aston Firs', Halton Fenside, near Spilsby, Lincs PE23 5BD, ENGLAND)

V/A - "Four Lips From One Mouth" 2x45

One track each by four new groups from Davis, CA: THORNUCOPIA, BUICK, MIGHTY STRANGERS, and ZOMBIE MOTORCADE. All the songs fall more or less in an alternative/college-radio vein with a couple showing a slight MISSION OF BURMA influence. Tiny press.
(Latherecords, PO Box 4877, Davis, CA 95616)

V/A - "Flops Of The Pops" LP

Even though there's quite a bit of disparity in sound quality on this international sampler, the overwhelming quality of the "true punk rock" presented more than makes up for it. Enjoyable tracks by THE LOUD, THE URGE, KUD IDIJOTI, WOMBELS, SCHWARZEN SCHAFE, ANHREFN, BROKEN TOYS, KLAMYDIA, THE PROLES and more make it happen. (TY)
(Incognito Records, Hochfirststr 23, 7000 Stuttgart 80, GERMANY)

V/A - "Hardcore Hits Vol 2" tape

A mixed bag comp featuring REBEL REBEL, X WOOLHEAD, A.I.M. (liked their cuts), MY # SCUM, SCHERZO, THE DREAD and many more. (TY)
($5 ppd: Rockaholic, PO Box 23103, Pleasant Hill, CA 94523)

V/A - "It Must Be Something In the Water" EP

A nifty compilation from Morgantown, West Virginia. LACK A DAISY offers a good uptempo number called "Groovey Boy Supreme" with pleasant female vocals. 63 EYES rock out on "Ten Men" with full-force singing. TOOLING FOR BOVINES have a busy selection on here too. Some interesting stuff. (BR)
(Brick Row Music Group, PO Box 4110, Star City, WV 26505)

V/A - "It's Your Choice" 2x10"

So it's the editing room scraps from the 'Your Choice Live' series. Unusual format, and limited to 3000. Contains material from all of the participants in the series, with the standouts here being KINA, SCREAM, and NONOYESNO. Nothing on this was bad, but it was also pretty easy to tell why a lot of this didn't make the original releases. Also on this: ARM, MELVINS, VERBAL ASSAULT (doing a SPECIALS cover that fades really abruptly), SO MUCH HATE, LIFE BUT HOW TO LIVE IT, RIPCORD, RAPED TEENAGERS, PULLERMANN, and TARGET OF DEMAND. (TM)
(Tobby, Mittelgasse 7, D-6501 Nieder-Olm, GERMANY)

V/A - "Live in Berlin" EP

This sounds like a live sound board tape. Quality is fair. Little or no crowd response. ENCOUNTER comes off as an east coast sounding straight-edge band, such as BOLD or UNDERDOG. CRIVITS has a more straight thrash approach with east coast mosh parts. Either one of these bands could make a good studio album. (SM)
(Old World, Jagerstr 19, 3150 Peine, GERMANY)

V/A - "Missionary Brings Of Cataclysm" CD

An astounding compilation of newer Japanese pandemonium. This runs laps around the overwhelming majority of comps that are released these days. Ten bands and 24 songs. I can't pick favorites. IRON CLAW, DEEP THROAT, G.J.P.B., and TOXIC NOISE stand out initially. MEN SOUL sticks out like a sore thumb, though. Their two songs are incongruous to the whole comp and seem to pop out of left field while the other bands are at home plate. All in all, a great collection. (CD)
(J.S.R. Records, 4-10-5 Fujimidai Kunitachi, Tokyo 186, Kazuo Endo, JAPAN)

RECORD REVIEWS

V/A - "Munster #11" EP

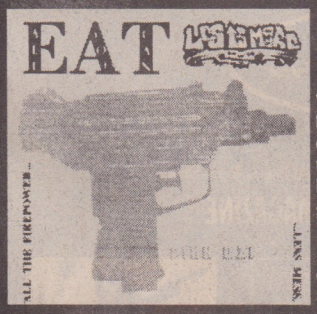
This 4-song/4-track 7" comes with issue #11 of the label's house zine. One song each by the HARD-ONS, DUBROVNIKS, DEVIL DOGS, and DINOSAUR. Can't tell who's who, but 3 out of 4 cuts rock well, with only 1 that is too shitty in live sound quality to be here. (TY)
(Munster Records, Apdo 18107, 28030 Madrid, SPAIN)

V/A - "New York Thrash" LP

From the vaults of ROIR, finally on LP and CD (European import). As the liner notes say - this is a classic sampler of old NYC punk, circa 1981. Totally classic material from the likes of AOD, BAD BRAINS, BEASTIE BOYS, EVEN WORSE, FALSE PROPHETS, FIENDS, HEART ATTACK, KRAUT, MAD, NIHILISTICS, UNDEAD. (TM)
(Danceteria, 222 Rue Solferino, 59000 Lille, FRANCE)

V/A - "On the Rag-Funky Mushroom Retro Series #1" EP

A bitchin' reissue from several years ago with three good bands. HAMMERBRAIN's "Asian Doll" is a fine slice of RAMONES influenced punk rock. ROADKILL submits a refined ballad. TRACY LORDS EX-LOVERS have fun with their pop-punk ditty "My Sister Hates the Band". Sundry amusements for all. (BR)
(Urban Rag Records, PO Box 100270, Brooklyn, NY 11210)



V/A - "Pink Uzi" EP

LES IS MORE opens the single with "Food Fight", a dopey punk ode to food fights. Great guitar sound (really clean distortion) but the vocals are weak and uncertain. ALL YOU CAN EAT lend the b-side a funky almost PRIMUS-like energy with off-kilter rhythms and Devon Morf's squeaky vocal style. (MH)
(Limp Records, PO Box 410663, San Francisco, CA 94141)

V/A - "Round Up- A Kansas City Compilation" tape

A kickin' comp. highlighted by the MISFIT-esque IDIOT'S DELIGHT and the pretty but powerful AFTERTHOUGHTS. Lots of heavy guitar from JOE WORKER and SEASON TO RISK. A class package and good tunes throughout. (KW)
(Roundup Records, PO Box 3695, Kansas City, KS 66103)

V/A - "Ruido Anticapitalista" LP

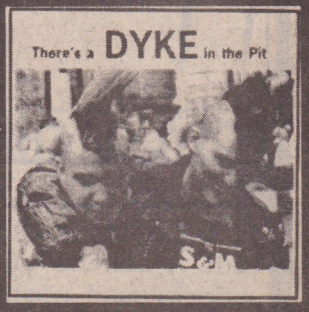
A split LP featuring SIN DIOS ("Without God", a mid-to-fast paced melodic hardcore outfit) and TARZAN (mid-to-fast paced melodic punk). Lyrics are all political (the album title translates as "Anticapitalist Noise"), and it comes with a really well done magazine. Excellent. (TY)
(Potencial HC, Apdo Co. 52059, 28080 Madrid, SPAIN)

V/A - "The Unknown" tape

14 unknown bands from around the world! All types of punk music. Bands that stand out are AGENT 86, COUCH POTATOES, VENUS FLY TRAP AND BANANA THRASH. (SM)
($5 ppd: Rain Tapes, 10 Maes Y Dre, Ruthin Clwyd LL15, 10BN, Wales, UK)

V/A - "The Never Ending Story (Part 1)" LP

I guess the idea here was to get 13 almost entirely unheard of bands to cover songs by the CLASH. Blech. Don't get me wrong. The CLASH were and are the greatest band ever in my book. Even though tribute records have been done into the ground, something in me still likes them. But this is one uninspiring tedium of bands that either have nothing to add to these classic songs or don't have the ability to do a cover in any way other than a mockery. I think I'll go put on "London Calling" to wash this bad taste out of my mouth. (LH)
(Released Emotions Records, PO Box 132, Acton, London, W3 8XQ, ENGLAND)



V/A - "There's a Dyke in the Pit" EP

There's so much of this "angry women" discourse going on - we're pissed off and we want to let you in on our perspective. Includes 7 YEAR BITCH, TRIBE 8, BIKINI KILL and LUCY STONERS. This is beyond great. (KG)
($3 ppd, Outpunk, PO Box 170501, San Francisco, CA 94117)

V/A - "Tic Tac Toe" EP

Not sure if that's the official name of this release, but it comes with a zine of the same name. Contains 1 track each by REBELLENBLUT, OLSEN BANDE, DIPSOMANIACS, 16 B.U.H. and ACTIVE MINDS- an international selection. All songs are pretty rippin' punk and hardcore, some live and some studio. Catchy and tough. (TY)
(B.A. Schulmann, Wittekamp 24A, 3000 Hannover, GERMANY)

V/A - "Tired of Sleeping" EP

Nice package. Comes with a 32 page art booklet. I really like the NIGHT SOIL MAN cut on this. Whatever happened to them? Also, it has SPINY NORMAN QUARTET, INTERNAL AUTONOMY, SOFAHEAD covers a DOORS song live. (MM)
(Gregor Beckman, Ruhrallee 1, W-5804 Herdecke, GERMANY)

V/A - "Virus 100" LP

A few folks I know cringed at the idea of a compilation of DEAD KENNEDYS covers; I sort of did, too. I was way wrong. This reveals a nice balance between straight covers by the DIDJITS, STEELPOLE BATHTUB, SEPULTURA, and NAPALM DEATH to more interesting "interpretive" ones by SISTER DOUBLE HAPPINESS, FAITH NO MORE, NOMEANSNO, and DISPOSABLE HEROES OF HIPHOPRISY. Although it seems a bit long and includes a couple of clunkers, this gets better with every listen. Impressive. (WG)
(Alternative Tentacles, PO Box 424756, San Francisco, CA 94142)

V/A - "Ya Ma Buzz" tape

Seems like a good sampling of the Toronto scene. My faves are LIQUID JOY's shrill ska, and the funny CHICKEN MILK tune "Milking". Some live stuff on the tape gives local flavor. (KW)
(Fans of Bad Productions, 2 Bloor St. W. #100, PO Box #120, Toronto, Ontario M4W 3E2, CANADA)

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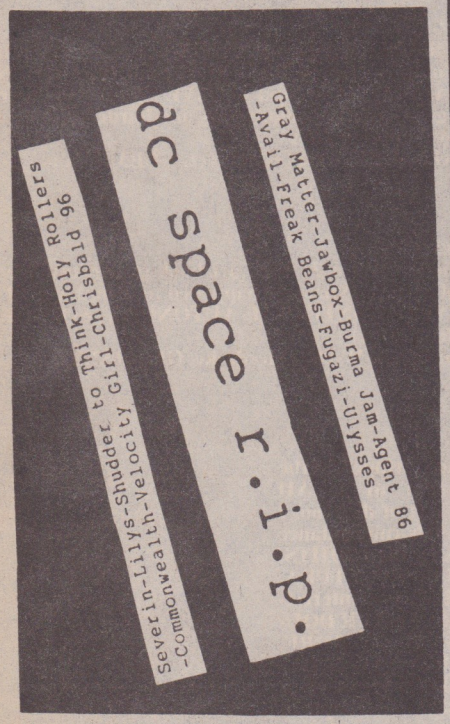

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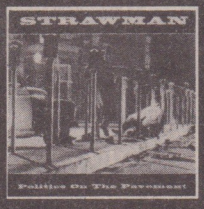

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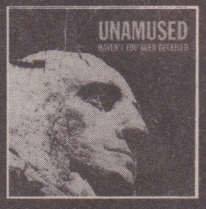

UNAMUSED - Haven't You Been Deceived
ALLIED No. 13 Album
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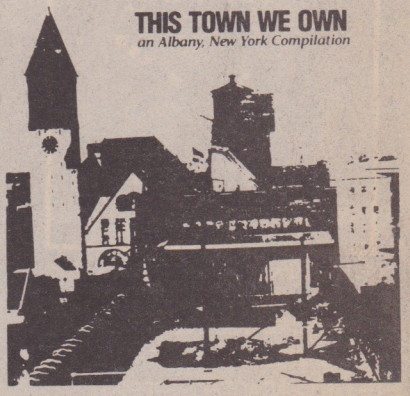

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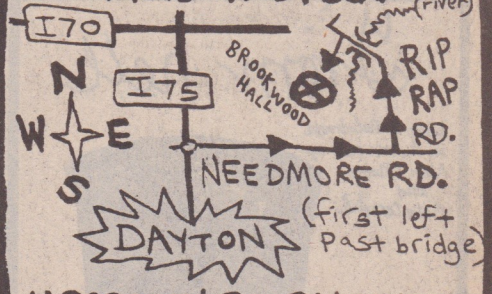

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BOOK REVIEWS

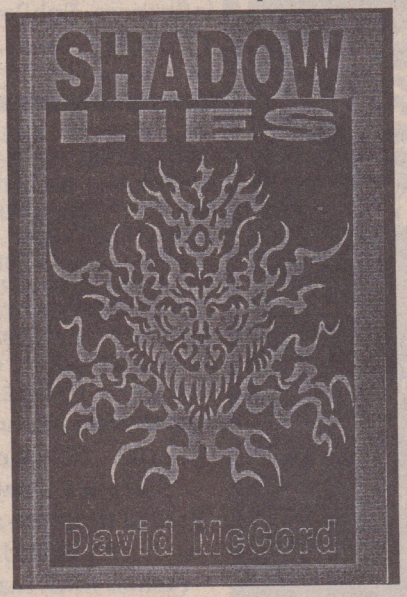
Reviews by: Harald Hartmann (HH), Joe Donohoe (JD)

Alan Moore and Eddie Campbell, *From Hell*, (Mad Love Publishing in association with Tundra Ltd., 320 Riverside Dr., Northampton, MA 01060)

About seven years ago Alan Moore, alongwith Frank Miller, set mainstream comics on their ass with their radical reinterpretations of such super hero and horror characters as the Swamp Thing and Batman. Into these formally predictable genres these two injected drugs, gang violence, sexual taboo and politics in a literate and informed manner, changing those genres from that point forward. Now while mainstream writers and artists perpetually redo the new rules laid down by the then punks of the industry, Moore, citing the Hernandez brothers' *Love & Rockets* as his inspiration, has abandoned sci/fi and horror to explore the contours of real life situations in graphic story telling. He's done exposes on the covert activities of the CIA, a project with Bill Sienkiewicz called *Big Numbers*, about big American money transforming an English town and now this. The other works have been kind of sitting aside for this one which is maybe not his most ambitious stuff to date but worth a check out.

From Hell is very a very careful fictionalized retelling of the Jack the Ripper story. What separates it from typical Ripper writing is it's emaculate attention to detail, from the care taken as far as slang and attitudes go, to the quality of background information made available in the art of Eddie Campbell. Another quality is the basic indictment of the institutionalized evils of Victorian society that Moore makes. The plot details the conspiracy theory of Stephen Knight and others, that the Whitechapel killings of several women in 1888, were politically motivated and were a means by which Queen Victoria buried the knowledge of her grandson, Prince Albert's, affair with a working class girl.

Going into the lives of people who actually lived is something Moore is very cautious with and he backs up what he says with a large bibliography. Jack the Ripper is something of the British equivalent of what JFK is to the States, a rich mine for conspiracies of all sorts. Stateside it's right wing Cubans, in Britain it's Masons. Just what the truth is Moore doesn't claim to know, but he offers this comic as one possible suggestion. (JD)



David McCord, *Shadow Lies*, Caffine Machine Publications, POB 11462, Berkeley, CA. 94701 / $10.00ppd

A fast paced novel set in contempoary San Francisco, but could just as easily be any other American city that has cults, police and punks. One could call this story a cross between the *Maltese Falcon* and *Naked Lunch*, a mystery laced with drug induced hallucinations.

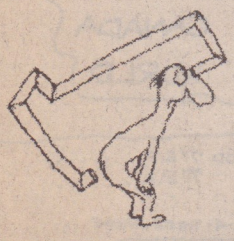
The main character is a fellow named John, from Ohio who migrates to San Francisco and lives with a bi-sexual stripper named Connie who enjoys her drugs. John becomes involved in a series of murders that occur at a circus where his introverted childhood friend Tony works as a tight-rope walker.

In his quest to find Tony, who goes underground, John encounters Charles and Ray. These two street people live in the city sewage system, and lead a conspiracy to brainwash people into becoming programmed killers. This leads John to a house where a dogmatic political group meets, run by Greta, a hot and sexy babe whom later John has an affair with. But before that, he meets Adonia, a priestess who runs a devil-worship group that practices human sacrifices.

As it turns out all the characters are interested in contolling John, including the police, and as each group captures him, he is either forced to take some kind of drug, or is tortured for information. At one point his finger is nearly sawed off, then shortly after he is pushed out of a fast moving car. Later, John finds himself in a graveyard vault when who should show up but Adonia. She pushes him onto a casket where they have oral sex on a rotten corpse. This is by far the kinkest scene in the novel. Later it turns out that Tony is actually a zombie out to kill John and chases him along the telephone wires. By this point all the drugs John has been given have made him into a half human, half wolf being.

This novel is filled with countless twists and turns, it reads easy and quick, and although the ending is not necessarily profound, the getting there is a lot of fun. (HH)

MOVIE REVIEWS



Nick Rushworth

Few in and off Hollywood have had a more roller-coaster career than Robert Altman. After years directing TV shows like **Alfred Hitchcock Presents** and **Bonanza**, he broke through in 1970 with the hit **M*A*S*H** and then the following year with **McCabe and Mrs. Miller**. After **The Long Goodbye**, **Thieves Like Us** and **California Split** came a less than successful series of odd enterprises; **Buffalo Bill**, **Three Women**, **A Perfect Couple**. Do any of you remember the hideous Robin Williams' vehicle **Popeye**? Or the equally so **Health** - a film about attendees at a health-food convention in a Florida motel? These and the bottle sent Altman scurrying to New York and then to almost 10 years of self-imposed expatriation in France, where he did the odd play adaptation or cable TV movie.

While **Vincent & Theo** (in many respects a displaced autobiography; about two artists who slowly bleed to death on the cross of commerce) didn't rake in the bucks, it was warmly reviewed in that "welcome back" kind of way that restored Altman's bankability in the club. Just as one swallow doesn't make a summer one worthwile film hardly makes a third comeback for the 67-year-old director. But there was and is an electrifying buzz around **The Player** that makes it, and yes, I know it is only July, one of the top 10 films of the year.

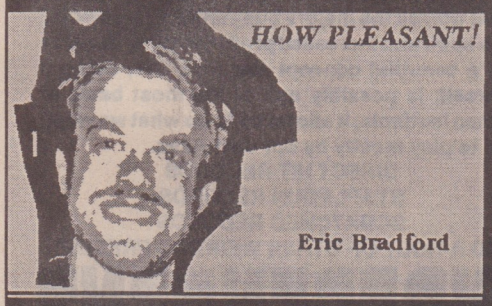
Tim Robbins plays Griffin Mill, a senior vice-president of production at a major Hollywood studio (its motto blazes across the lot - 'MOVIES! NOW MORE THAN EVER" - when was there ever a "then"?) Only three things stand between Mill and studio barracuda status; a disgruntled writer who sends him anonymous threatening postcards, insidious self-doubt and an ambitious newcomer Larry Levy (played brilliantly by Peter Gallagher).

Mill finally tracks the writer down. When warning him off with threats doesn't work, he kills him. Mill comforts the not-so-grieving widow (Greta Scaachi) into bed while the studio closes ranks around

MOVIE REVIEWS

him. Will he get away with it? I've never been able to like Whoopi Goldberg, but her performance as the Pasadena detective assigned to investigate the murder is exceptional. And who else but Altman would have had the balls to cast Grammy-winning C&W singer Lyle Lovett as her deputy and who else could have had the skill to make us forget who he is. There are at least another score of bravura casting decisions and performances besides the 60 or so Hollywood stars that the Altman name managed to lure to the set for a day's work; Cher, Rod Steiger, Jack Lemmon playing piano at Altman's staged Bel Air poolside party, Karen Black, Peter Falk, Julia Roberts and Bruce Willis in (innocent?) self-parody, Burt Reynolds, Susan Sarandon, Nick Nolte, Lily Tomlin et al.

But what **The Player** has going for it, apart from Altman's ability to corral and direct such disparate talent and the sheer raw nous in Michael Tolkin's screenplay (adapted from his novel of the same name) is not so much the *what* as the *how* of the film. Critics who have wished **The Player** had more **M*A*S*H**-vintage bite, been more incisive and less Hollywood in its narrative have missed the point. Satire being the ultimate kind of serious play, Altman has shown himself to be the ultimate "player" in his own film, doing a wrecking job on his fairweather friend Hollywood from the inside. Besides, Hollywood is too big and easy a target . Too big and too powerful and Altman knows that the remainder of his career is, directly or indirectly, in Hollywood's hands. Too easy since anyone who has been through the Hollywood ringer as Altman has, knows it as a grisly joke of deal-making, designer water and car faxes. Altman has the sense not to take a blunderbuss to a gnat nor to aim a peashooter at an elephant. He has created *the* anti-Hollywood, Hollywood film. For instance, where Mill's boss' (Brion James) credo is "no stars, just talent", Altman has overreached the Hollywood outside by having both. While the studio executives deem any story dead in the water unless it has the requisite "elements" (sex, violence, a happy ending) and Altman damns them for thinking that way, **The Player** has these "elements" too. His tongue-in-cheek pitch for the film is; "it's the inside Hollywood romantic-comedy-suspense-thriller...with a heart". In short, it has all the bases covered. It remains to be seen whether it is too inside to be the commerical success Altman wants it to be. Though on the measly $8 million it took to shoot, brother, can you spare a dime?



The massive bulge in the middle of the US economic demographic pool that can be loosely dubbed the Working Poor has always taken it hard. The average American worker with a US flag stuck on the back of his pickup will be the first to tell you the standard tale of woe, complete with copious references to his inalienable right to a good job and security for his family, as long as he fulfills his basic civic duties. After all, the guy was born here, right? Well we've all got our own opinions about this guy, but for a great insight into the mindset that generates this philosophy and the consequences that it can lead to, you could do a whole lot worse than seeing the Academy Award winning new film by Barbara Kopple, called **American Dream**.

The film focuses on a massive 1984 strike at the Hormel plant in Austin, Minnesota. It manages to capture the entire chain of events leading up to the strike without missing a detail. The director states in the promo material that she intended to portray the way that these workers were exploited when their wages dropped from $10.69 to $8.25 an hour, and then just replaced them when they went on strike. This is an old story, however; the success of the film lies in its portrayal of the naivete of the workers who go on strike. As the story rolls out, we discover that comparable workers in the area were making $6 an hour, and that before striking, the Hormel workers turned down an offer of $10 an hour, citing "union pride" and "the principles that they grew up with" as reasons that they would take unpaid time off, and ultimately forfeit their jobs, for that last 25 cents an hour.

Making matters worse is the decision to picket the other three Hormel plants two months into the strike, thereby losing jobs for over 500 other union members whose blind solidarity with their rabid, ill-informed "brothers" leads them to join the pickets. "That's just the way I was brought up" says one, "my daddy taught me, you don't cross no picket lines no matter what." After the Austin plant hires new people to replace the strikers, one confused-looking striker delivers the key line of the movie: "Someone should have told us that they didn't *have* to take us back."

My view on this may be unpopular, but if nothing else, I think this film can be one of the most unintentionally didactic documentaries of our time. Yeah, corporate America is a big, ugly ogre, and the system that it spawned is something worth fighting, but if you don't pick your spots and work around things that can't be changed, you are going to be crushed.

On an even darker note, the first collection of Richard Kern's short films, **Hardcore Kern Vol. 1**, is just out on videotape. Most of these films have been circulating as individual tapes for a few years, but viewing the whole batch at once allows you to warm up to Kern's style. Watching, say, **Fingered** after a leisurely meal over an episode of Ren and Stimpy can highlight the importance of the break-in period but quick.

A lot of these films are done with an intentionally low-budget feel and some spotty (to be generous) acting, but many of the stories are effective, and it's interesting to see them played out by Kern's punk/industrial celeb friends. Even if you've been somewhat cool to Kern's cinematic approach in the past, this tape is at least worth renting, if only as a great antidote to that awful warm, gooshy feeling that you can't shake for days after viewing **Prince of Tides**-type garbage. Until next time, support independent filmmakers, and if you see Dick Hongisto walking down the street, throw him a quarter and tell him to buy his papers from now on.

VIDEOS TAKE 2

Reviewer: Devon Morf (DM)

BIG MEAT HAMMER - video
Mondo Jordan's back with a new band, BIG MEAT HAMMER. This video consists of live footage from two shows, intertwined with snippets of footage of police brutality and travesties of war. There's also a hilariously lame interview with the band. The music is blistering hardcore/thrash with horror and anti-authoritarian lyrics. The best band out of Maine since G.G. ALLIN and that's not saying much. (DM)
(B.M.H., PO Box 7971, Portland, ME 04112)

RIPCORD - "Live" video
MCR's continuing look back at UK hardcore brings us RIPCORD during their 86-88 years. Lot's of footage with the majority coming from two gigs, one in England, one in Germany. Impressive number of songs performed. Good packaging. (DM)
(MCR Company)

CONCRETE SOX - video
This band tends to thrill me more on vinyl than video. Footage ranges from practice to Poland and bit in between. Nice packaging like usual and comes with a snazzy CONCRETE SOX patch. (DM)
(MCR Company)

HERESY - "1987" video
A posthumous look back at U.K. thrash legends HERESY. This video documents the band circa 1987 via footage of them playing at Amsterdam's Emma, a squat show in Amersfoort, a show in Belgium and show footage taken in the recording studio during the "Thanks" recording session. A potent & fun glimpse of the past despite the contemporary interview where the members were gathered up to come to the consensus that it was all a bunch of "shit." Sad words to hear from a band that inspired me to jump all over & write everyone. (DM)
(MCR Company, 157 Kamiagu, Maizuru, Kyoto 624, JAPAN)

V/A - "Small Gauge Shotgun" video
Just as some of my favorite bands continue to release their work on the no longer contemporary medium of vinyl, some of my favorite film makers continue to release their work on the no longer contemporary medium of Super 8. This split video features the almost legendary work of Dan "Motorbooty' Plotnick and Jim Sikora. A smorgasbord of current cult classics. "Death Sled II: Steel Belted Romeos" & "Bring me the Head of Geraldo Rivera", they're all here in primo form. No longer must you watch 3rd generation dubs of these shorts. 74 minutes of crisp crinkly color. Sober or drunk it's a must. (DM)
(Peeling Eyeball, PO Box 460472, San Francisco, CA 94146)

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NEW YORK ROCKERS Compiled by Andy Schwartz, editor of the seminal *New York Rocker*. The tracks include: Television, Richard Hell, Alfonia Tims, 8 Eyed Spy with Lydia Lunch, Bush Tetras, James Chance, Fleshtones, New York Dolls, Dictators, Johnny Thunders, Bad Brains, Lounge Lizards, Suicide.

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THE END OF MUSIC AS WE KNOW IT This collection includes: Honeymoon Killers, Prong, Jad Fair, Of Cabbages And Kings, Thurston Moore, Bank Of Sodom (with Jello Biafra and two members of Shockabilly), Black Snakes, Krack House, Phantom Tollbooth, and more. 60 minutes.

THE WILD BUNCH "Hit Parader's Heavy Metal Compilation" It's 70 minutes of metal mayhem from **Hit Parader Magazine.** Q5, Raven, Shok Paris, Agent Steel, Castle Blak, Laaz Rockit, Anthrax, Blacklace, Lizzy Borden, Lee Aaron, Grim Reaper, Megadeth, Antix, Possessed, Jag Panzer, Teez, Abbatoir, Slayer.

GARAGE SALE 19 contemporary "wyld and savage" garage bands selected by **Goldmine.** The Mosquitos, The Vipers, The Gravedigger V, The Trip, Boys From Nowhere, Mystic Eyes, The Addition, The Tell-Tale Hearts, The Crickle, The Pandoras, The Fourgiven, The Shoutless, The Cheepskates, The Aromatics, The Not Quite, The Things, The Fuzztones, The Unclaimed, Wildfang, The Band With 1,001 Names.

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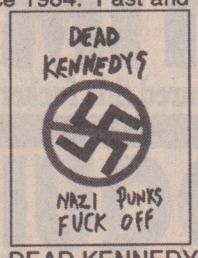

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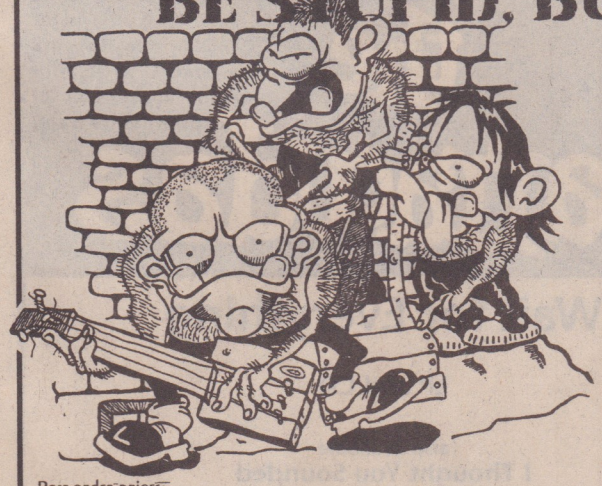

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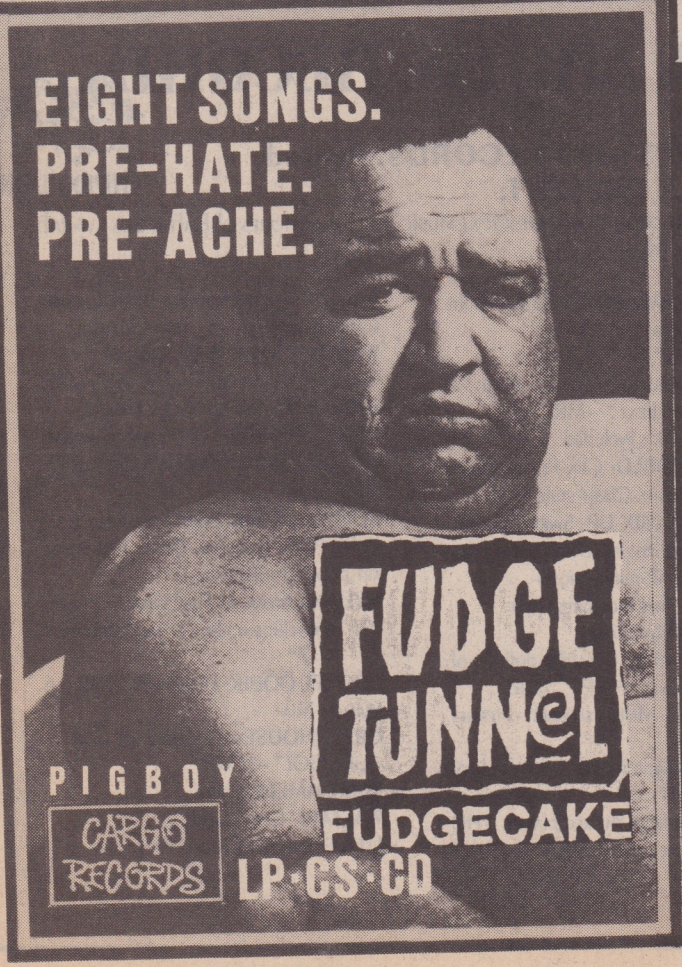

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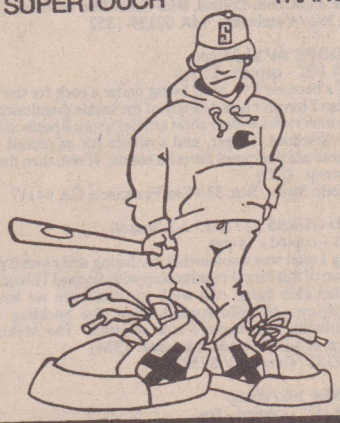

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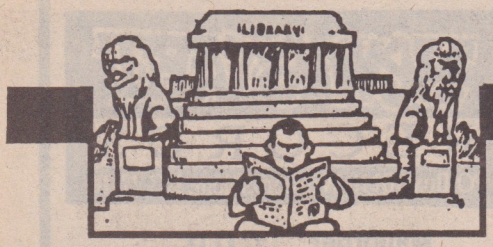

BETWEEN THE LIONS

Reviews by (JD) Joe Donohoe, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (MW) Matt Wobensmith, (KO) Katy Odell, (SB) Suzanne Bartchy, (MM) Mike Mcniel, (TM) Timojhen Mark

KNKNK #1 / Donation or trade or $2 ppd.
4 x 6 - xerox - 52 pgs - English
This is a zine put together by some Lithuanian poonx. Makes me realize how different it must be to rebel over there; just for one thing, the editor says he's a "conservative Catholic"! There are interviews with punks, some opinions and fiction, and it all reminds me of Dostoevsky somehow, very existentially agonized. The poor xeroxing and broken English make this of interest only to those of you who are really eager to find out more about the Baltic scene, but there is lots of info here. (EW)
Jonas / PO Box 899 / 3014 Kaunas / Lithuania

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Special edition newspaper but out by those zany people at Profane Existence to celebrate the nationwide rioting. Laid out in a great mock LA Today newspaper style. News, editorials, scene reports, photos. Some of the editorials are thoughtfull and well written, which adds something to the overall impact. Helpful hints to have handy for the next round. (Perhaps inspiration for the next 'D.I.Y' resource guide - I'd help with that - imagine - a pocket guide to making the most of your rioting experience! Someone should do it...). A great alternative to the worthless slanted mainstream coverage. (TM)
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LOOKOUT! #37 / $2 ppd, £2 to the UK
8 x 12 - offset - 64 pp. - English
Larry Livermore spends a lot of time thinking about stuff and writing stuff down, then he publishes it. Agonized musings on society's sickness, political commentary from Mendocino County, San Francisco, the East Bay, Britain and around the world (Larry gets around), economics lessons, travel stories, letters, punk rock gossip... Always informative and thought-provoking, sometimes genuinely inspiring. (EW)
PO Box 11374 / Berkeley, CA 94701

LOWDOWN #1 / $1.50 ppd.
8 1/2 x 11 - copied - 28 pgs.
This cover just screams *edge*!!! This is a good example of why I don't relate to the whole straight edge thang. Either this zine has nothing to ask or these bands have got nothing to say. I wasn't able to make it through any of the interviews (Nobody's Perfect, Over The Edge, Bloodline, etc.). Sub Zero are especially moronic. The zine ends with the standard "hard-straight-edge-bands-playing-hard-and-live" photo gallery. Nowhere. (LH)
Jon Boucher / 10 College Park Dr. / Danbury, CT 06811

M4 ZINE #8 / $1 ppd.
8 1/2 x 11 - copied - 12 pgs.
At only a buck, this is the zine bargain of the month. From Australia comes this local publication with pieces on Rabble Rouser zine, Nursery Crimes, Grunter, Aversion Therapy, Root Beer, and Punch Bag. These, along with a few show and demo reviews, make up this zine. (MW)
Clinton Grren / PO Box 263 / Melton 3337 / Australia

MAMORRO #12 / $3.00ppd
6 x 8 - offset - 64pgs - Spanish
A tight little zine from Bilbao with mostly band interviews; Negu Gorriak, Claw Hammer, Lunachicks, and Girl Trouble, plus alot of zine and record reviews. Not bad! (HH)
Mamorro / C/V. de Begona 6 / 48006 Bilboa / Spain

MOO COW #2 / $1.50 ppd.
5 1/2 x 8 1/2 - copied - 24 pgs.
You know, I think this is the first All Fall Down interview I've ever read. It's good to know that they've got nothing to do with that whole Krishna thang. Dry layouts, but this is a pretty interesting read. Animal rights, how to make cider at home and punk rock (LH)
38 Larch Circle / Belmont, MA 02178

MUDFLAP #3 / $1.50 or a working calling card #
8 x 7 - xerox - 34 pgs - English
Another zine almost entirely produced by one person, an SF bike messengin' punk chyk. Very cool, punk, and personal. Contains travel anecdotes (she just got back from a trip to places like NYC and Texas), bicycling stuff (yay), band articles, tips about cool places to go in SF, poetry, scams, and much more. Very entertaining and downright informative. Worth yer buck. (EW)
666 Illinois / SF, CA 94107

NOTES FROM THE LIGHTHOUSE #4 / $1 + 2 stamps.
5 1/2 x 8 1/2 - copied - 44 pgs.
Like to be alone? Don't want to be bothered? Well how about being a lighthouse keeper? The details are right here. Along with stories about Eureka, storage places, "couch tours", being 16, cousins, and a whole lot more. The stories all have a good down to earth feel which i thought was great. In fact i think this issue is even better then the last ones. (JX)
22 Bruce St. / Scotia, NY 12302

NO SANCTUARY #9 / $2 ppd.
5 1/2 x 8 1/2 - copied - 16 pgs./ English
Best thing about this zine is a list of ten questions most asked about animal rights/vegetarianism with good replies. It includes a lot of reviews and some classified ads.(JX)
PO Box 426 / 8026 Zurich / Switzerland

NEW BLOOD #8 / $3.00ppd.
8 1/ 2 x 11 - copy - 52pgs. - Spanish
Good zine for anybody interested in a comprehensive guide to Puerto Rican rock subculture. The interviews range from the PR hardcore band Golpe Justo to Xacrosaint, Spanish speaking, Christian metal. Also are featured bands from the continental States and a Spanish version of Jello's Pledge of Allegiance to the Flag. (JD)
Roble / E-J-4 Sta. Juanita / Bayamon, PR 00956

NO DUH #2 / $1 ppd.
5 1/2 x 8 1/2 - copied - 28 pgs.
Possibly the neatest layout I have ever seen on a fanzine produced completely without the use of a computer. And also, some good reviews and opinions. For these, I say "bravo!" . However, things have gone down a bit since the first issue. Really, the in-jokes are getting to be just unbearable. If you're going to devote your zine to top ten lists and high-top reviews, you just gotta give us outsiders a reason to give a shit. I wouldn't be so blunt if I didn't care, cuz I'm sure they're capable of much better. Next time? (MW)
2 Aldre St. Apt. 1 / Allston, MA 02134

PLATEFULS OF POISON / $3 ppd.
5 1/2 x 8 1/2 - copied - 36 pgs.
I don't know why, but UK zines always seem to be the most together. Maybe bands take them more seriously and therefore give better interviews. But more likely, it seems like the editors put a lot more thought into each issue. It certainly is a different kind of scene and this one is a good example. Interesting interviews (Born Against, Brob of Tilt zine, etc), articles and editorials all with personality and depth. (LH)
S. Mabbott / Flat 1/3 5 Arobry St. Partick / Glasgow G11 75X / Scotland

PMS #2 / $2.00 ppd
7 x 8 1/2 - copied - 44 pgs.
Another of the fascinating Gay Skinhead zines. Has some reprints of Gay Skinhead history, book reviews, editorials on anarchism (!), an article by Donny the Punk on the spiritual, physical and metaphysical attributes of NY Skinheads' piss (?), reviews of some Jello spoken word, and a great interview with Bruce La Bruce. (Bruce is onto the fact that Matt Shred of Dignity is a total hunk. As in...Hot.) I totally enjoyed this - it's uniqueness is refreshing. (TM)
PO Box 6121 / Boston, MA 02114

P U N K #1 / $2.50
8 1/2 x 14 - copied - 42 pgs.
Lots and lots and lots of photos. Call it a photo-zine. Photos of lots of bands, mostly east bay. And the photos are pretty good, and if you're into that kind of stuff, you'll like this. But it's annoying that it only has scenesters, hey how about a few pictures of the people in the pit or hanging outside? They can be interesting too. (JX)
748 #A Johnson Ave. / San Luis Obispo, CA 93401

Q VALUE #1 / stamps
5 1/2 x 8 1/2 - copied - 12 pgs.
Hard to fault anything that's free especially when it's espousing on the values of alternative rock, cheesy horoscopes and safe sex. (LH)
27 Ravenwood Circle / Bloomington, IL 61704

RABID #7 / $1.00 ppd
8 1/2 x 11 - copied - 18 pgs.
Interviews with Head Candy, Poster Children and Tsunami. Lots of record reviews. Really small type, so there's a ton of info here. The interviews are well done, there's a lot of dialogue which keeps it from getting slow - it's weird to have the type so closely packed, yet these huge expanses of white space around it. I like that the record reviews were in-depth, giving background & more. (TM)
2921 Devils Tower Circle / El Paso, TX 79904

RAW SUBSTANCE #1 / $2.00ppd
8 1/2 x 11 - copy - 24pgs
A new literary offering from Florida. This bit of assimilated print concerns itself only with music and wastes no time with politics or tattoos. Inside are interviews with Mr. Bungle, Body Count, Alice Donut, the Mighty, Mighty Bosstones and extended record reviews. Good zine if you like the bands, if not put the green elsewhere. (JD)
Substance Abuse Hotline / 3149 Caribb Way / Lantana, FL 33462

REALITY CONTROL #6 / Free (3 Stamps)
5 1/2 x 8 1/2 - copied (looks offset?!) - 48 pgs.
So it's a pretty basic zine, but has enough personality to still be pretty entertaining. Contains a ton of L7 photos, some fiction, a NOFX tour diary (with a slew of photos), reprints of Thoreau writings, little odd bits of various writings. The copying on this is so good it looks almost offset. Amazing. (!) (TM)
5970 Birch #2 / Carpinteria, CA 93013

RETRIEVAL INC. #1 / $1.25ppd
8 1/2 x 11 - offset - 14 pgs
The editors of this zine have all kinds of helpful advice on how the young consumer can get things, illegally, for free. It's a how-to of sorts, like how to not only get soda out of a soda machine but money too and how to recycle stamps. Very basic scams involved here, I would have liked to have read about more complex ones. If you send in your own scams/crimes and they publish, they'll send you a zine for free. (JD)
POB 361 / Ocean City, NJ 08226

ROTTEN FRUIT #17 / $1 ppd.
5 1/2 x 8 1/2 - copied - 40 pgs.
This issue of Rotten Fruit has a good interview with an NRA members on the rights and joys of owning guns. It also has plenty of writings on current political offerings such as voting, the recession and Amnesty International. Finally throw in some stuff about high school and check out the great layout and you have a pretty good issue of RF. (JX)
816 Coss Cir / Westerville, OH 43081

RUDE REVIEW #1 / $2.58ppd
8 1/2 x 11 -newsprint - 32pgs
What MRR does for punk the editors of this zine wish to do for ska, be a forum for DIY ska bands and labels as well as an international, public news source for ruddies and skins. Their editorial slant is also close to MRR in that they wish to discourage R.S.H. and nationalism in their scene, though they will publish dissenting opinions. This issue's got Tom Collins, Bim Skala Bim & more. (JD)
POB 391352 / Cambridge, MA 02139-1352

SUPERDOPE #4/ $1.25 ppd
5 1/2" x 8 1/2" - copied - 22 pgs
Maybe it's becuase I've been living under a rock for the past few months, but I haven't heard of any of the bands mentioned in here. There are interviews with or short articles about Brainbombs, Claw Hammer, Styrenes, Solger, and a whole lot of record reviews. Maybe these are your very favorite bands. If not, then the price is way too steep. (KO)
520 Frederic Street, Box 33 / San Francisco, CA 94117

SECOND GUESS #2 / $ .75 + 2 Stamps
8 1/2 x 11 - copied - 14 pgs.
First thing I read was a somewhat confusing and overall pointless explanation of this zine's relationship with Second Thoughts, the 7 Seconds fan club thing. Oh well, so from there we have scene reports, reviews of Jello spoken word (the heckling sounded funny), column, and record / zine reviews. The Mykel Board column (on K-I-D-S) made this issue. (TM)
PO Box 9382 / Reno, NV 89507

SHITZINE# 1-6 / stamp
5 1/2" x 8 1/2" - copied - 8ps
"Shit" is right. There's really not much to these little rags, just some short and none-too-literate rants on various topics. Lets see, these are some I saw:liberals suck; environmental conservation; corporate sell-out bands suck; and a bunch of rather poetic prose. Probably god for pen-pal correspondence with the nice person who does it.(KO)
1304 Euclid St. / NW Washington, DC 20009

SKOINK #6 / $2.50ppd.
8 1/2 x 11 9/16 - copied - 30pgs. - English.
Not a bad buy for the money, considering this is an overseas zine. The focus of Skoink is music, for the most part, and principally in the oi, ska and 70's punk variety. There're interviews with Red London, Blanks 77, Red Alert, The Skatterbrains and The Way as well as a condemnatory editorial about Hardline. (JD)
Johan Van Mieghem / Postbus 41 / 9550, Herzele, Belgium

SLINGSHOT #45 / $2.00 ppd.
11 x 17 - newsprint - 16 large pgs.
Talk about an amazing publication! Incredible coverage of all the news pertaining to just about every human issue I can think of. There's tons of well-written articles on everything from the homeless, abortion rights, and environment to female ejaculation, sexuality, and gender. Very impressive. (MW)
700 Eshleman Hall / University of California / Berkeley, CA 94720

SOURBALL PRODIGY #1 / $2.00ppd
5 1/2 x 8 1/2 - copied(comic book) - 24pgs
This is Mike Diana's very poorly drawn, extreamly violent and utterly distasteful first issue comic, guaranteed to offend everybody. Mike is famous for doing demented sex and violence drawings that appear on some people's chests and in *Boiled Angel*. I thought some of it was neat in a very crude and dumb way and am eagerly waiting for issue #2. This boy's got a future. (JD)
Mike Diana / POB 5254 / Largo, FL 34649

STAMMER #5 / $3.00 ppd
8 1/2" x 11" - copied - 36 pgs
Weird graphics, clippings, comics, and prose all about the theme issue of violence. Some of this is crude but funny, some slick and clever, and some just all - round insipid. Or, maybe I just don't get it. Certain morbid types - readers of *Boiled Angel* - would like this. (KO)
204 - 1205 Comox St. / Vancouver, BC U6E - 1K6 / Canada

STARK REALITY #9 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 24 pgs.
Reads like it's from the East Bay, which it's not. Small type, lots of stuff crammed in, lots of coffee, terrible spelling (I guess being semi-literate is becoming punk?). Has enough intelligence and diversity to be really interesting, despite wearing it's influences so obviously. I didn't get up to flip the record when it ended, so that tells you something about the interest quotient. (TM)
1206 Monroe Ave / S. Milwaukee WI 53172

FOR MORE REVIEWS, SEE #110-Pt 1

FANZINE REVIEWS

STRANIERO #13 / $5.00ppd
24x30 - newsprint - 8pgs - Italian
This huge spread out newspaper zine is actually multi-lingual. Translated it's called "The Stranger", and bills itself as a world wide intellectual movement. Send five dollars and have your name and address printed on the back page, guaranteed to make you apart of an in-crowd.(HH)
Ignazio Corsaro / Via Chiaia 149 / 80121 Naples / Italy

SO WHAT #1/ $1.00 ppd
8 1/2" x 11" - copied - 20pgs
Not too bad for a first attempt. It's punk and energetic and full of that optimistic compassion that makes me feel like a dullard. Short takes on animal cruelty, religion, fashion trendies, and all the usual stuff. The graphics are rough but appealing. (KO)
C/O Tina / 1957 Belvedere Cr / Cornwall, Ont. K6H6L9 / Canada

THOROZINE #2 / $1.25 ppd
8 1/2 x 11 - copied - 28 pgs
Comes out of Seattle, but covers more of the 'Metal' side of the underground there. Well put together, with a good amount of intelligence, at least on the staff's part. Interviews with Milktoast, COC, Coffin Break, Dumt, Christ on a Crutch and Forced Entry. Funny to read the Forced Entry interview - what a bunch of crybabies - so you signed to a major, then don't like how you're being backed?! I say tough shit. Also record reviews, live reviews etc. (TM)
PO Box 4134 / Seattle, WA 98104

TOURIST TRAP #11 / price not listed, pay postage
8 1/2 x 11 - newsprint - 32pgs.
Some good stuff in here if you can stand all the typos. There's an article on Il Deuce Underground Video (and no they're not fascists), our own Martin Sprouse speaks about Pressure Drop Press and the Manifesto of the Fecalist Party is included, about the Bowel Movement and the need to liberate the alimentary canal.
Best of all, no band interviews! Just kidding, but there are none. Gadfly EP is included. (JD)
POB 1033 / Newport, RI 02840

UMLAUT #4 / $0.45
Have you ever gotten really drunk and disco-ed to Saturday Night Live into the early morning hours? Did I tell you this is the best thing since Ben and Jerry's Chunky Monkey ice cream? Were you aware that the contributor list sports such scenesters as Chris "Vice Grip" Slap A Ham Dodge, Ron "Welding Torch" Final Conflict Martinez, Big "Table Saw" Wayne, Chris "Drill Press" MDC Wilder, And Brian "Belt Sander" Lew? With a mixture like that, you know the level of wit (read: shameless self promotion) has got to exceed anything previously known to... (SB)
PO Box 160148 / Cupertino, CA 95016-0148

UNDERDOG ZINE #1 / $1.00 ppd
5 1/2" x 8 1/2" - copied - 68pgs
Gee, this is almost enough to make me remember Chicago as a nice place to live. What it is is a zine put together by the folks at Underdog Records. It is also pretty nifty. Plenty of advice on living cheap and vegetarian in Chi-town, and full of personal essays on numrous topics. They aren't too cool and mature to have fun. It's packed with text, so is well worth the dollar. (KO)
PO Box 14182 / Chicago, Il. 60614

UNIT 33 #1 / $ 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs.
I'm not gonna tell you what Unit 33 means; you'll have to get the zine to find out. And you'll also find an interview with someone running for prez in 2012, another interview with American Deathtrap and and the Village idiots and other interesting stuff. (JX)
8360 E. Marlena Cr N. / Tucson AZ 85715

VAGINA DENTATA #1/ $2.00 ppd
5 1/2" x 8 1/2" - copied - 32pgs
Vagina Dentata, the meaning of which is exlained in the opening pages of this zine, is a good name. For the most part an Anarcho-feminist zine, there are also some band interviews with Blundermen, Terror Cake, and Slavestate. The picture of Romona Quimby on the cover is the very best part.(KO)
212-440 Rathburn Rd. / M9C 3S7 Etobicoke, Ont / Cananda

VENTILATE #1 / $2 ppd.
9 x 12 - offset - 24 pgs - English
New British zine dealing mostly with American and American-style hardcore and Straightedgism. Standard punkzine format: interviews (MTA, Jury, Nuisance), reviews (lots of 'em), collage art with a tendency to poke fun at Christianity, and not too much else.Like much of the music it covers: not terrible by any means, but pretty generic. (EW)
Tom Craven "Kemaman" / Harrisons Lane / Ringmer / East Sussex BN8 5LP / England

VERA KRANT #8 / $3.00ppd
6 x 8 - offset - 28pgs - Dutch
As always an interesting zine with plenty of great color graphics. This issue has an editorial on the movie JFK, and reviews the movie Thunder Crack. Info on L7 and the Ex; record reviews plus a review of AT's Virus 100. (HH)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #9 / $3 ppd.
5 1/2 x 8 1/2 - printed - 28 pgs. - Dutch
I'm guessing that this is connected with Vera which is one of the biggest and oldest squats in Europe. I can't read it, but it looks cool with really sharp layouts and good use of color. Bands covered are the Gories, Sister Double Happiness and more. Loads of reviews as well. (LH)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERA KRANT #10 / $3.00ppd.
5 1/2 x 8 1/2 - offset - 28pgs - Dutch
Well Harold is out of town and out of mind so I get to review this for a change. Goody, goody, goody! This is a really neat zine with a really neat cover and cool graphics. or something. There are numerous movie reviews, including *Eraserhead* and *Naked Lunch* as well as interviews with Fugazi, the Cows and Bullet Lavolta. Wish I could really read this mindlunch. (JD)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

VERBOSLAMMED #1 / $1.00 ppd
5 1/2" x 11" - copied - 24 pgs
Now this is good. There are lots of little grass-roots feminist rags around, but this one really stands out. For the most part, it seems to be composed of various material on violence against women, lesbianism, feminism, etc, that's been picked up in other sources. It's all interesting, and often humorous. Considering this is the first issue, I have high hopes for this zine. (KO)
1825 11th St. #6 / Arcata, CA 95521

VICIOUS VINYL #4 / $1.50 ppd.
8 1/2 x 11 - copied - 12 pgs.
Not a whole lot to this zine. Bootlegs, bootlegs, bootlegs. A few reviews. A few xeroxed covers. Yup, that would sum it up. (LH)
4739 University Way NE #1410 / Seattle, WA 98105

VILLAGE NOIZE #12 / $3.00 ppd
8 1/2 x 11 - printed - 52 pgs.
Welcome to the world of slick zines. Haven't read this since they were still photocopied, so was quite impressed with their progression. So it's big now, and covering the big "Alternative" bands - COC, Soundgarden, Nitzer Ebb, Pixies, Pearl Jam etc. It's well put together, and probably well written. (I couldn't read the interviews, as I couldn't care less about any of those bands.) Lot's of record reviews, etc. You'd like it if you're into the above. The Sean Taggart stuff was great. (TM)
48-54 213th Street / Bayside, NY 11364

VIOLENCE #6 / $5.00 ppd
9 x 11 - printed - 62 pgs.
Tons of stuff contained here - all in French. Interviews with Pegboy, NoMeansNo, Senseless Things, PKRK, Rhythm Collision, Distorted Pony, Goober Patrol, and more. An incredible number of reviews - live, record, zine, tape. Serious amout of reading for someone who reads French. (TM)
B.P. 332 / 42015 Stetienne / Cedex 2 / France

VOID #2 / $2.00 ppd
8 1/2 x 11 - copied - 92 pgs.
Collages, comics, art (some by RK Sloane / Gaither), fiction, life/ travel/ dream diary entries, dumpster diving hints, dumpter sports. You can see that with this kind of diversity, it has to be entertaining. Very funny, well put together. A deal at that price. (TM)
PO Box 72671 / Las Vegas, NV 89170-2671

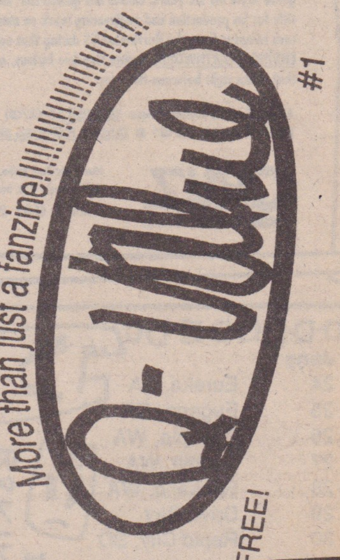
WE ARE AT WAR #2 / $1 ppd.
8 1/2 x 11 - offset - 20 pgs - English
Very good, thought-provoking zine out of UC Santa Cruz. Contains well-written essays that expose the insanity of modern society and call for radical change without claiming to have easy answers or mindlessly mouthing the same old cliches. Also contains some nice graphics. Contains no "punk stuff". (EW)
UCSC / Oaks 527 / 1156 High St / Santa Cruz, CA 95064

WHOREZINE #11 / $3.00 ppd.
8 1/2 x 11 - offset - 36 pgs.
This was the first opportunity I got to check this zine out, and boy was I pleased! File under "queer", file under "slut", this is about being a prostitute, friends. It's sort of an industry newsletter for sex workers in the Bay Area, without losing the glamour of it all. Chicago scene report, editorials, interviews, reviews, and tons of networking info. The most interesting feature to me was the bum trick list of clients to watch out for. That and the legal advice section make this a must if this is your line of business, and you're an alternative sort of "john". Editor "yo pussy" does wonders with the layout, too. It's monthly, and the next issue is their one year anniversary. Subscribe today. (MW)
2300 Market St. #19 / San Francisco, CA 94114

WIND CHILL FACTOR #6 / stamps
8 1/2 x 11 - copied - 56 pgs.
This is one hell of an angry magazine. Anarcho politics with a lot of life. At times genuinely informative. Other times, really funny in a caustic sort of way. Funny as hell slogans and ads á la Class War. Pretty amazing for free. (LH)
PO Box 81961 / Chicago, IL 60681

ZIPS & CHAINS #8 / Not listed.
6 1/4 x 9 - copied - 40pgs.
A very good little zine from Italy done by Croatian native Dario Adamic in almost polished English. This is a noble "rag" in that it relentlessly features and promotes unknown or starting bands from all over the place without adapting a cooler-than-thou-less-punk than-us sort of stance. Inside are Rhythm Collision, Nation of Bigots, Agent 86, the Blaggers and others. (JD)
Dario Adamic (via Arriago Boito) / Valcanneto (Cerveteri) Italy

Only zines which have been reviewed will receive swap copies. Joe.



ALL · PERCOLATER

PERCOLATER, the fourth studio LP from ALL, could only be recorded by a band that lives, works and breathes the credo ALL OR NOTHIN'. ALL erupted five years ago from the rubble of the DESCENDENTS and BLACK FLAG with a So Cal based pop-core guitar, bass and drum jolt. In their quest for the "total extent," ALL lived and played together in the same Lomita, CA living /office space until 1990 when they relocated to a four bedroom affordable house in Brookfield, MO. Being in the middle of the U.S. enables ALL to support their eight month a year touring habit, and they get some quality fishing done in Brookfield Lake as well. On PERCOLATER, ALL blends hard playing and heavy hitting with the band's knack for writing memorable songs, served up in a straightforward, highly developed musical attack. CRZ 022 (LP/CA/CD)

ALSO AVAILABLE:

ALLROY SEZ... (LP/CA/CD) CRZ 001 ■ JUST PERFECT (12" SINGLE) CRZ 003 ■ ALLROY FOR PREZ (Mini LP/Mini CA/CD EP) CRZ 004 ■ SHE'S MY EX (12" SINGLE/CA SINGLE) CRZ 005 (ALSO AVAILABLE AS A 10" SINGLE-CRZ 703) ■ ALLROY'S REVENGE (LP/CA/CD) CRZ 006 ■ TRAILBLAZER (LP/CA/CD) CRZ 010 ■ ALLROY SAVES (LP/CA/CD) CRZ 011 ■ "DOT" (10" EP/CA EP/5" CD SINGLE) CRZ 024

ALL "PERCOLATER" TOUR

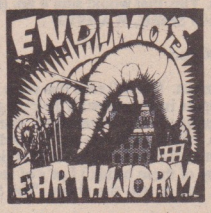
5/22	Easy Street Theatre	Dallas,TX
5/23	The Axiom	Houston,TX
5/24	Jolly Club	Austin,TX
5/26	Mesa Inn	El Paso,TX
5/27	Maxwell's	Albuquerque, NM
5/29	VFW Hall	Fort Collins, CO
5/30	Fox Theatre	Boulder,CO
5/31	Utah State Fairgrounds	Salt Lake City, UT
6/2	Boston's	Tempe, AZ
6/3	Soma	San Diego,CA
6/4	The Palace	Hollywood, CA
6/6	The Stone	San Francisco, CA
6/7	Cattle Club	Sacramento, CA
6/10	OK Hotel	Seattle, WA
6/17	First Ave.	Minneapolis, MN

MORE DATES TO FOLLOW...

MORE ON CRUZ

ENDINO'S EARTHWORM

ENDINO'S EARTHWORM is a creature concocted by guitarist/producer, Jack Endino, that is penetrating and unsettling as a liberated concentration camp. As a founding member of the psychopower quartet from Seattle, SKIN YARD, Endino has staked out gritty territory with his menacing guitar style for six years. Endino has gained the "Godfather Of Grundge" title for his production and engineering work on many of the independent rock releases from the Northwest US during that same period. On ENDINO'S EARTHWORM, Endino launches furious, muscular guitar blasts that strike right between the eyes.



CRZ 021 (LP/CA/CD)

CHEMICAL PEOPLE

CHEMICAL PEOPLE by CHEMICAL PEOPLE isn't what anyone would expect from these graduates of Beverly Hills High, simply based on the four albums and one EP they've released over the past four years. Sure the TV show, Beverly Hills 90210, has made their High School famous but the CHEMICAL PEOPLE party and play much harder, faster and amped-up beyond what any network censor would permit. A key to the Chems crunch is drummer/vocalist Dave Naz and on CHEMICAL PEOPLE, he takes over on guitar to turn up the female magnet potential. Ed Urlik anchors down their hard pop sound with rivet-gun shots of his bass.

CRZ 023 (LP/CA/CD)

Also Available by Chemical People: SO SEXIST! (LP/CA/CD) CRZ 002 ■ TEN-FOLD HATE (LP/CA/CD) CRZ 007 ■ THE RIGHT THING (LP/CA/CD) CRZ 013 ■ ANGELS 'N' DEVILS (10" LP/CD EP) CRZ 019 ■ SOUNDTRACKS (LP/CA/CD) CRZ 020 ■ LET IT GO (5" CD SINGLE) CRZ 025 ■ CHEMICAL PEOPLE/BIG DRILL CAR—GETAWAY/SURRENDER (SPLIT 7" SINGLE) CRZ 701

CRUZ RECORDS

Mail Order Info. ↺ LP or CA $7.50; CD $12.00; MINI LP or MINI CA $7.00; CD EP $11.00. Make check or money order payable in U.S. funds to: SST Records, P.O. Box 1, Lawndale, CA 90260. Visa, MasterCard, American Express and C.O.D. can order by calling (310) 430-2183. California residents only add 8.25% sales tax. Write for a free catalog.

CRUZ US: P.O. Box 7756, Long Beach, CA 90807 CRUZ UK: P.O. Box 2AE, London, U.K. W1A 2AE

June

24	Eureka, CA
25	Eugene, OR
26	Olympia, WA
27	Seattle, WA
28	Spokane, WA
29	Drive Day
30	Rapid City, SD

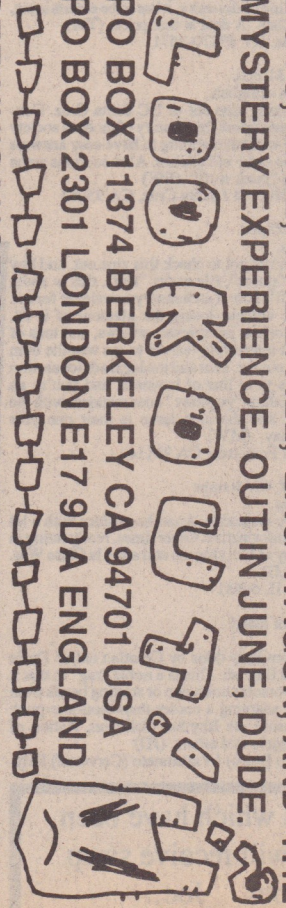
July

1	Sioux Falls, SD
2	Milwaukee, WI
3	Janesville, WI
4	Aurora, IL
5	Chicago, IL
6	Kalamazoo, MI
7	Indianapolis, IN
8	Help?!
9	Flint, MI
10	Detroit, MI
11	Dayton, OH
12	open
13	open
14	open
15	Norwich or Mansfield, CT
16	WFMU, East Orange, NJ
17	Philadelphia, PA
18	Portland, ME
19	Boston, MA

July 20th - **August** 20th
To Be Announced
(Now Accepting Offers...)

Booking : Dan Kirby 707 576 7773
Or Amy 510 525 9067

SEE NUISANCE ON TOUR AT THESE LOCATIONS:



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Poison Idea

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Kings of Punk 6.99 LP (color wax) 6.99 CS 9.99 CD
Record Collectors Pretentious Assholes 6.99 LP (color wax) 6.99 CS 9.99 CD
Ian MacKaye EP 7.99 CS
Pick Your King 4.99 CS 7.99 CD
Kick Out the Jams 7" $7.99
Live in Vienna 7" $7.99 (color wax)
Punish Me/Mario the Cop 7" $4.99
Darby Crash Rides Again 7" $4.99
Live On The Radio 7" $10 Limited Edition

VIDEO

Mating Walruses (Poison Idea live) $25.00

T SHIRTS

1. Pick Your King Elvis/Jesus double sided shirt (also in hooded sweat $25.00)
2. Sub Pop 45 (caricature) white shirt with band photo
3. Blank Blackout Vacant black shirt w/ definition of nihilism*
4. Anton Levy & Sammy Davis Jr. double sided

short sleeve $10.00 long sleeve $15.00
*Blank, Blackout, Vacant is a pocket T $15
(long sleeves and hooded sweats have sleeve printing)

POSTERS

Blank, Blackout, Vacant poster $5
early photo of band with 3 LP covers $5

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We get loads of mail from folks who can't find The Radicts album You're missing out dumbo,so get off your ass and stock it!Contact yer dist. or Noiseville UK/Euro call Southern Studios in London.
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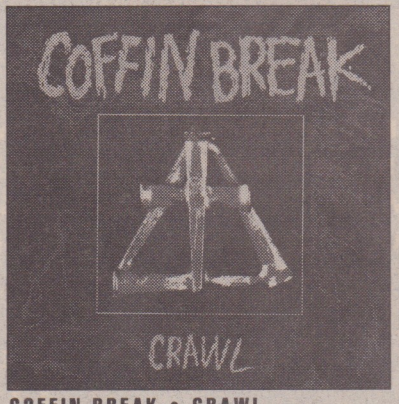

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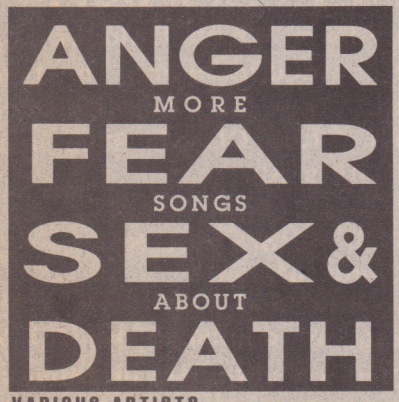
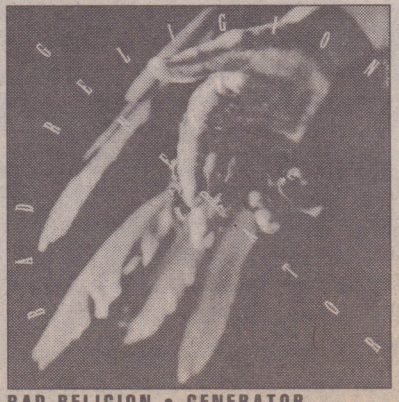


VARIOUS ARTISTS
86402 CD

DAG NASTY
86415 LP/CD/CS



BAD RELIGION • GENERATOR
86416 LP/CD/CS

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EPITAPH

calling all grrrls and women!
the riot grrrls in and around Washington DC are organizing a three-day riot grrrl convention this summer. we invite all grrrl and feminist bands and performers, grrrl fanzine writers, and energetic grrrls and boys from across the country to contribute their skills, energy, anger, creativity and curiosity. we will be having at least three shows, as well as workshops on everything from self-defense, to how to run a soundboard and how to lay out a zine. plus, there will be a lot of time to talk with other women about how we fit (or don't fit!) in the punk community.

RIOT GRRRL CONVENTION

July 31
August 1
August 2
Washington DC

GO!

what bands are playing?

what else is going on?

where can I stay?

riot grrrl!
850 north edison st.
arlington, va 22205
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we also have riot grrrl t-shirts
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pink, red or white shirts
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make t-shirt checks payable to Kristin Thomson

plus!

riot grrrl #7 is out!
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Tom Popson, Chicago Tribune

"It's a great, great record. Please buy it."
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The Vandals are at it again, and if you like it hard, fast, and with a sense of humor – and these days who doesn't – then this record is a must. Produced by Bob Casale of Devo. Features guest performances by Dweezil Zappa, Moon Zappa and Kelsey Grammar of "Cheers" fame.

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NOMEANSNO

NMN001 **"MAMA"** 1982's debut album by NoMeansNo (cassette only). Almost 50 minutes of great music - from way back when NMN was only a 2-piece!. $7.50 U.S.
NEW!!! NMN002 **"LIVE IN WARSAW"** recorded live in Warsaw in 1990. A limited number of this live and rocking tape have been made available to us directly from our Polish friends at QQRYQ. $8.00 U.S.
NMT001 **"WRONG"** white t-shirt. L or XL only, 100% cotton. Two color front with cow's head, says "BE STRONG BE WRONG" in large letters on back. $11.00 U.S.

NEW!!!

NMNT003 **"MAMA"** A new shirt featuring the MAMA logo, in red on grey or yellow on blue. 100% cotton and available in L or XL only. $11.00 U.S.

NMT002 **"YOU KILL ME"** black t-shirt. L or XL only, 100% cotton. Two color front with picture of hanging Bob, "NO MEANS NO" in large letters on back. shirts $13.00 U.S.
Zulu1 **"LAST CALL"** A 2-cd anthology featuring some of the best independent songs from Vancouver's past, including a 44-page booklet with photos bios and more! **48 songs, 48 bands!** Includes original demo version of **NoMeansNo**'s *"Self Pity"* - as well as songs by **D.O.A.**, **The Skulls**, **Subhumans**, **Pointed Sticks**, **Young Canadians**, **Slow**, **Shanghai Dog** ...Total value! $24.95 U.S. for 2 cds set.
ITC1 **ITCH** - the debut 7" glow-in-the dark vinyl from Vancouver's "Energy Vampire". $3.50 U.S.
WO 001**BLOBS Vol. 1** Four Victoria bands on one cool 7", or WO 002 **BLOBS Vol. 2** The Squirrels and Show Business Giants. $3.50 each.
EX051D **THE EX + TOM CORA** - "Scrabbling at the Lock" featuring extraordinary cellist Tom Cora - a brilliant release. 12 songs, Holland import, CD ONLY... $16.00 U.S.
EX003 **THE EX** - "Ample" compilation cassette; great! Holland Import, $10.00 US
EX061D **THE EX** - "Joggers & Smoggers", a joint release with First Puppet Records. This double cd set was originally recorded in 1989. Double CD Import, $24.95 U.S. for 2 cds set.

Prices are all U.S. funds, please send money order payable to "THE WRONG STUFF"
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Please add $3.00 per order for postage and handling. Overseas $4.00
We will send our little catalogue with your order... if you only want the catalogue, send us $1.00.

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

WANTED: punk, HC & reggae flyers, originals and good repros. Some specifics: Code of Honor, Rites of Spring, Flipper, OpIvy, Rollins, Scream, Israel Vibratuions, Burning Spear, Sham 69, Subhumans, Culture Shock, etc. Also interested in buying or trading for a copy of Husker Du "Everything Falls Apart" LP. Would like to correspond with anyone on anything. Herzberg, 520 N 520 N. Ave #2, Wauken, IL 60085.

CIRCLE JERKS "Unfortunate Son" 7" five live songs, excellent sound, great looking cover, colored vinyl, $6 00 p pd U S. $8 00 Europe, well concealed cash or money order to Rick K. P0. Box 561, Pinellas Park, Fl 34664-0561

BAND5, LABELS, ZINES, ETC: I will be travelling the US, and want to distribute tunes and toys along the way. Free or consignment deals preferred, but we can talk. Contact Tad, 36 Claudet Way, Eastchester, NY 10709.

SELL/TRADE: Big Black, Lungs,70, Bulldozer, 85 Racer X, 25 Hl]o, Snapping Black Roscoe Bottles,120 Want: Soundgarden Nothing To Say/ Hunted Down 7". Send Trade Lists to Unique Records, PO Box 4200, Corpus Christi, TX,78469.

PUNX IN PRISON 3 convict anarchist mohawked mother fuckerz are in a cage fighting for our cause. We seek hard-correspondence from you punx worldwide. Help us destroy Amerikkka. We need letters. Fuck the system. (Germ—James Owens #18218) (Mobey—Roy Harmon #20964) (Skank Oi—Jeff Eaton #21157). Write us separately, at this fucking tomb. Utah State Prison, OQ3, PO Box 250, Draper, UT 84020

SUBSCRIBE to The Earth First Journal. $3 an issue or $20 a year. Write to: Earth First!, PO Box 5176, Missoula, MT 59806

MISFITS, SAMHAIN, DANZIG fan looking for people who feel a great dark power and look up to Glenn Ganzig. If you feel the same, then please write to me. Someday I'll meet him and I want you to be there with me. Write to: Chris, 52 Jean Ave, Churchville, PA 18966.

FREE ZINES:Send one dollar or SAE in UK and I'll send as many back issues of Across the Great Divide. as I can. Also coatributions wanted for relaunch issues or people to write and trade tapes especially BostonlAustralian folk. I'm almost 28, watch TV sport and want a green card. Write Pete/ 8I High St/ Prestwood/ Bucks/ EIPI6 9EF, England.

GIVING AWAY, Yes, Giving Away T-shirts, books, C.D.'s. I have to much stuff. Liquidating. Send me a couple bucks postage and it's yours. I'm not here to rip off or make money, just weed out. PO box 3141, Tustin, CA 92681.

JESUS LIZARD SEVEN INCH!!!! I bought 50 copies of the Jesus Lizard live in Philadelphia. Numbered copies on burgandy vinyl. American funds only! Money orders or checks only!!! $7.50ppd in US, add $2 for foreign orders. FCFS. Send to: Henry Owings, PO Box 15130, Unit 108, York, PA 17405-7130.

REPLICA REPUBLIC, Ig Observer #3 and Elephant Dance are now all available for $1.50, $2.00, and $1.50 respectively. Send cash or check made out to Lee Diamond, and send to 18421 Lynton Rd, Shaker Hts, OH 44122.

GDOING PRODUCTIONS is looking for submissions and materials for review. Send stuff to Lee or Rachel Diamond, 18421 Lynton Rd, Shaker Hts, OH 44122.

HEY YOU PUNKS call or write me and make me an offer on these mint treasures: Sonic Youth/Mudhoney (clear), entire Dwarves collection, entire Nip Drivers collection, entire Swiz collection. Nirvana, "Bleach" (white, 1st press), and lots of S/E stuff and lots of collector punk stuff. Call, we'll talk. Larry (916)487-6220. 2324 Church Ave. #5, Sacramento, CA 95821. P.S. I love Dan!

FAMOUS HARDCORE BACK ISSUES. Feature #3 Psycho, #4 Negative Approach, #5 Sons of Ishmael, #6 Impulse Manslaughter. $1.00 ea. outside US/Canada add $2.00 airmail. Craig Hill, 220 Standish #1, Redwood City, CA 94063. Cash only.

MISFITS FOR SALE! Large list of original Misfits and Samhain records up for sale. Rare original seven and twelve inch vinyl at low prices. Send stamp for list or call Kirk, 211 6th St Apt 2, Glassport, PA 15045 (412)673-3387.

HARDCORE AUCTION...approx. 500 7"s, 10"s, 12"s & test pressings. Mostly early 80's U.S. including XClaim, multiple early Dischord pressings, T&G, CFA, NA, SSD "Kids" & "Get it," SOA (green v.), etc. Also, early Revelation, First Strike & many others. Send for complete list (stamp appreciated) to: Casey Jones, 1046 Costa Mesa, CA 92626, USA

WANTED: Dina Gardena from (Conifer) Denver, Colorado. She's around 27, and was into all that witchcraft shit. If anyone knows where she is, write! Shawn in Brant Forb, I hope you have the balls to go to a Bad Religion show! (right Joe?). Anyone write Tina, 664 Cynthia, San Diego, CA 92069.

GOING TO CANADA. 18 year old male straight-edge, vegan wants info on where to go, places to see, hard-core shows, odd jobs, and possibly a place to stay or park my van. Probably going up through Alberta then to British Columbia. Leaving in late August. Any straight edges write to Lance Schroeder, 2220 Sneddon Way, Carson City, Nevada 89706.

VICIOUS BEATNIKS 7" out now! Three loud, dirty tunes in the finest pissed-off punk tradition. Limited pressing of 1,000, numbered. Only $3 ppd in USA, $4 outside of US. Cash only! Write to: Winged Disk Records, PO Box 236, Nesconset, NY 11767 USA. 'Zines and radio stations, contact us!

OVERPOPULATION IS DESTROYING the environment. Work towards a smaller US population. Join Negative Population Growth, Inc., 210 The Plaza, Box 1206, Teaneck, NJ 07666. Membership $30 a year.

LOOKING FOR ANY records by Fuck Geez, Star Club, Asta Kask, Deadless Muss, Last Bomb, Krunch. Will pay/trade. John Abram, 346 N. La Jolla Ave., Los Angeles, CA 90048 or call (213) 658-5166.

24 YEAR OLD MALE would like to hear from people all over, especially the mid-west!! Into 70's, early 80's punk, MC5, Yardbirds, Screaming Trees, 60's punk, cats, playing drums. Write Chip, 26 Elmhurst Pl., Cincinnati, OH 45208.

OPEN MINDED MALE seeking female correspondence regardless of race or age. Tastes, wants, needs? I like it all. Punk rock to death rock, silliness to seriousness, love to hate, and everthing else in between. A man who can not make up his mind? I think not. Why should I limit myself when there is an entire world to experience. Nothing is shocking anymore, so share your visions of reality. Rob, P0 Box 3431, Olympic Valley, CA 96146

HOWDY! HOWDY! WE ARE assembling a zine so if you have any artwork, poems, short stories or just any shit that you think we'll like, send it! Also send any zines or tapes you want reviewed and we'll send you a free copy. We advertise $5 half a page, $2 one fourth a page. Confusion Worse Confounded c/o Selina, 129 Nelson St., Providence, RI 02908.

SELLING RECORD COLLECTION:: Both Minor Threat 7"s, All X-Claims (DYSJ S SSD, FU's 1 st. press), X-Ray Spex, Misfits (3 Hits, Evilive, and Waik), OO, Negative Approach, Meatmen, Youth Brigade (Sound 1st press), Fear, Flipper, Bad Brains, (promo) PTV, Flex Your Head, Tooth and Nail, and more!!! Send SASE to Wes JonesJ 120 South Elliot Place Apt. #1, Brooklyn, NY 11217.

HELP 20 year old male joined the army and got stationed in Honolulu. I'm into punk, hardcore, ska, etc and woyuld like to know where shows are held and where all the punks hang out. Write to: Lance Charles, PO Box 113, Tripler TAMC, HI 96859.

SO YOU THINK NIRVANA SUCKS major label butt? Sell me these shit! Looking for anything—flyers, vinyl, demos, boots, posters, tapes, whatever. Also any Hard-Ons, Ghoul Squad, Mudhoney, Nine Inch Nails, Cure, Sisters Of Mercy, Hole, HIV Baby 7" and used t-shirts. Write me: Medical Holding Company, Attn: Pvt Chuck Foster, EAMC, Bldg 300, Ft Gordon, GA 30905-5690.

WANTED: Vinyl, demos, boots, flyers, live shit, etc, from these bands: Beastie Boys, 7 Seconds, Buzzcocks, Circle Jerks, Fear, Black Flag, Rollins, old Go-Go's, plus old sXe/NYC stuff. Also into trading tapes. Send price lists to: Nicky, 2077 North Dr, Seaford, NY 11783. New "So Be It" out soon!!

BOXES OF AUSTRALIAN RECORDS to trade. From rare (oooh) early punkers to new releases. SEnd your lists to: Marek, PO Box 728, Darlinghurst, NSW 2010, Australia. I'm looking for bAbsentees 45 ('79), Injections 45, Freestone, lots of 70's/80's Florida punk 45s. Straight trade: Rocks EP=Eat "Communist Radio" 45.

LOOKING FOR SUBHUMANS (UK) bootlegs, rare 7"s, rare t-shirts, video, especially looking for No Thanks. In search of mail, cheap records, pictures, zines. Send all responses to Zed, 105 Midland Dr, Elkton, MD 21921.

NEW RADIO SHOW looking for shit to play (7" vinyl, CDs, demos). Punk, KASR 680AM, Stauffer Hall, ASU, Tempe, AZ 85287.

FOUND! For Sale: Camper Van Beethoven 1st LP-Pitch A Tent #1, '86, 19 songs. 10 copies. And Kommunity FK "close One Sad Eye" LP Independent Project Records 8 copies. $11 ppd US/ $14 ppd overseas. Send cash or money order only to: John O'Donnell, 18145 Soledad Canyon Rd #55, Canyon Country, CA 91351.

I'M BORED and would like to get letters from punks, skaters, and other various hooligans. I'm 17 and into Bad Religion, Samiam, Green Day and tons of other punk/HC bands. I also like skatin', hangin' out, and gettin' letters. Write to me and I'll write back and send a copy of my zine "Unit 33". Dan Hoffman, 9860 E. Martin Dr., Tucson, AZ 85749.

THE DIGNITARIES of the Counter-Clockwise Revolution are calling you to share the experience. Spring issue out now for $1ppd or trade. Politics, poems, art and an amazing contest! Couldn't be hipper! J.Dahmer, Big-Duke/ PO Box 3163/ Woonsocket, RI 02895

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

MOVING TO BAY AREA in August, need to find apt. and roommate. I'm a skater semi-veg, nonaddict, into HC, non-priss. Low rent pref., in East Bay or San Fran. Pat, 1510 SW 13th #45, Portland, OR 92701. (503)243-6144.

BANDS! SONGS NEEDED for compilation. Punk, HC, grind, industrial, Gothic, anything strange. We can't pay you for tapes, but we'll send you a free copy. Send to: Chris Negendank, 404 Kituwah Tr., Knoxville, TN 37919.

RENT OR ROT RECORDS - awww fuck, it's rent... Send SASE for catalog of punk (and not so punk) rarities. Fugazi (Sub Pop), 4AD, old Dischords, Crass, 77, hardcore galore, you've got to see it to believe it. some CDs, SubPop 7"s. Mark, PO Box 737, Kendall Sq. Cambridge, MA 02142.

AUCTION: Nirvana "Bleach" LP '92 Aussie tour edition, green vinyl, cover & poster, #ed to 500. Comes in a cloth sack! Others: Agnostic front, Black Flag, DOA, Dsr. Jr., Sex pistols. write: Dan 23, Donegel Pl. Hamilton, Ontario, L94-A76, Canada.

SHY PUNK WANTS CORRESPONDENCE with other shy punks. into color 7", fanzines, pirate radio (want MRR #34), Spit Boy, Am Rep. Send hate/love mail for new zine. Bri, PO Box 25125, Tempe, AZ 85285-5125.

N.Y. SQUATTER JEFF PIPER - where are you? I miss you and our football sundays! Plus I know your true feelings for Green Day. Write me puhlease! Kate Hate, 5254 Waterman, St. Louis, MO 63108. Much love to fiberboy!

AT LAST the DS4A additions list is out, so for ten pages of records, tapes, books, zines, CDs, badges and patches together with a massive range of anarchist literature send an IRC or $1, SAE in UK to Box 8, 82 Colston St., Bristol, Avon, UK.

FORCE MAJEURE RECORDS still seeking more bands for possible recording / distribution. Guaranteed response to any band forwarding material! Send all tapes, promotional stuff, etc. to Force Majeure Records, P.O. Box 39148, Detroit, MI 48239.

YES, YES! UNCOMMON SOCIETY is back from their second North American tour. People who've written requesting info, we've finally caught up with the backlog. "Laugh it away" is still available for $5 US from THD Records, 2020 Seabury Ave, Minneapolis, MN 55406.

IF YOU LIKE THE DOUGHBOYS you'll love Uncommon Society! "Laugh it away" available on THD Records for $5 US. Just returned from US tour. THD Records, 2020 Seabury Ave, Minneapolis, MN 55406.

UNCOMMON SOCIETY will soon have new stuff! THD Records and Sidekick Records will both release new 7", each very soon. Keep your eyes open. Pop-core at its best. Check the New Deal skateboard video "1281" for music by Uncommon Society.

RECORD SALE (all original/no rip-off) Misfits-Three Hits From Hell 7"-$100, Evilive 7" (Fiend Club issue)-$60, Evilive 12" (green vinyl)-$40, Wolf's Blood (German press/full color)-$80, Samhain-Unholy Passion (Mardon cover/red vinyl)-$125. Jerry, 351 NW 38th Pl, Pompano Beach, FL 33064/ (305)-942-0551.

UP FOR BID OR TRADE GG Allin "Dirty Love Songs" 2LP set. Sleeve folds out into large poster. Great condition. Write: Chad Smith, 1027 Luder Rd, Caro, MI 48723.

IF YOU DUG THE DOORS, MC 5, Animals, Stooges, Velvet Underground, John Lee Hooker, Dylan, Incredible String Band and Richard Nixon (Huh?) then you'll dig "Rockin' the blues" by Mister Guy. 50 min. Chrome 60's bluesrock tape, $3 cash, no checks, no money orders, no future for a republican, crumbling, minimum-wage empire. Third Eye Records, P.O.Box 385, Cheltenham, PA 19012.

DON'T READ THIS! Underdog Records for sale: U-Dog Zine #1, $1 + stamp, Shaggy / Eskimo Nation split 7", Tasty Bush 7", Eskimo Nation, 8 Bark 7"es (EP#1, EP#2), I.M.F. 7", Dead Steelmill 7", each $3.50 ppd. Send stamp for catalog/newsletter! D.I.Y. or don't do it. Underdog Records, P.O. Box 14182, Chicago, IL 60614.

8 BARK TOUR this coming August. To west coast from Chicago. If you want us to play your town, or can help out in any way, please call or write! 8 Bark, P.O. Box 476847, Chicago, IL 60647. (312) 772-4545.

PUNK AUCTION, also movies/tv, and collectors stuff. Send $1 and a long S.A.S.E. to Seidboard World Enterprises, PO Box 137, Prince Street Station, New York NY 10012.

SALUT! I'm supposed to be on the route Montreal-DC-Texas-SF around July. I'm French punk in my head and open minded. If you can welcome me and my bag for a night. we could talk together and swap ideas. Don't forget your phone number. Thank you=Merci! J.P. LeMarchand/ Route de Cleres/ 76570 Limesy/ France

PICTURE DISC AUCTION: Bauhaus 1-Murphy pic front, Band photos back, Johnny Rotten (PIL) interview ltd 3000, Motorhead-Lemmy, Smithereens-Especially for You, Stranglers 10-picture on white vinyl, Jane's Addiction. Send bids to: Jennifer Cousino/ 273 Windsor Ct./ Perrysburg, OH 43551-1753 or cal (419) 872-0614.

FOR SALE: GRUDGE-Project-Ex (yellow) NFAA-You Laugh, Judge-Schism Cause For Alarm test press, GB (yellow), L7-Shove (green), Babes In Toyland-House (yellow), DRI-Violent P., Poison Idea-Darby (blue), 7 Seconds-Blasts (blue), committed (Squirtdown), SOIA (red), Warzone (blue lettering), SSD-Get it Away (orig), Beastie Boys-Cookie Puss, 76% Uncertain-Monkey Time & Love Songs. Write for complete list: Jenny Cousino/ 273 Windsor Ct. /Perrysburg, OH 43551-1753

HELP!!! I wanna open a record store but I need any and all info on getting started. Like where/ how to get records, how much start-up costs are, survival in the business, etc. I really have no idea on where to begin so please help ! George, P.O. Box 60604, San Diego, CA 92166-8604

FETVADD RECORDS proudly presents 16 B.U.H. - cirkeln ar bruten 7", B.U.H./Bimbo Shrineheads - split 7", 16 B.U.H./Brutal Personal - split 7", B.U.H. - Vem ska bara hundhuve't LP. Coming out: 16 B.U.H. - Vi ska ga till botten med det har LP Other stuff for sale: Rövsvett - Jesus var en tomte 1st 7 ", Rövsvett - Lepra cliff 3rd 7", Identity - I . D . 2nd 7 ", Identity - Me to be LP, Identity/ Peaceful Cauliflower - split 7", Rövsvett/Raped Teenagers - split 7". LP=10 dollar 7"=5 dollar all incl. postage. Mikael Karlsson, Gotg.42 A, 582 31 Linkoping, Sweden.

BAND FORMING IN San Diego. Needs bassist and drummer, male or female. Influences: Soulside, Pitchfork, Jawbreaker, and other equally cool bands. Call Ernie: (619) 579-5749.

ANGRY SAMOANS "Inside My Brain" 12" $12.00, Angry Samoans "S/T" $4.00; Chrome "3rd From The Sun" 6.00, "Red Exposure" 6.00, "Blood On The Moon" 5.00; Big Black "Bulldozer" 20.00; Artificial Peace 7" 10.00; JFA "Blatant Localism" 7" 10.00; Necros 7" 25.00, Necros "Conquest" 7" 15.00; Negative Approach 7" $25.00; Process Of Elimination 7" 25.00; Savage Republic "Tragic Figures" 5.00; Throbbing Gristle "20 Jazz Funk Greats" 4.00, "Greatest" 4.00, "Heathen Earth" 5.00, "2nd Annual Report" (Indust.)20.00; Zoviet France (tinfoil cover) 4.00; SPK "Leichenschrei" 5.00. Prices are firm. Dan Zelinkoff, 303-377-1160

GENIUSES OF LOVE, green-haired goddess-poets of the gray lagoon: I need your screams, rantings, delusions of grandeur. Punk/goth man still searching for a soul mate: Rodney, 213 W. Montclair #2-C, Springfield, MO 65807

TB T-SHIRTS-A new D.I.Y. t-shirt company with lots of original designs. Shirts are $7. Patches available too. Send a stamp for a catalog. 10 Dahl Street, Warren, PA 16365. Do it, man!

BLAH, BLAH, BLAH fanzine #2 out now. $2 ppd. #3 in works with Melvins, 411, Headfirst, and more. In need of good photos of HC bands and articles, interviews, etc. Write for ad info. P.O. Box 7044, Hollywood, FL 33081.

RARE PUNK RECORDS at low prices. X-Ray Spex, Misfits, Dickies, Red Alert, Social Distortion, and hundreds more. CDs, tapes, shirts, badges, and stickers too. For complete catalog, send two stamps to Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701.

HEY! CHECK OUT the #2 ranked punk record, Guttermouth's LP "Full Length". New Music Express ranked this record second out of 20 new releases, beating out Green Day, The Offspring, Bad Religion and others. Don't be stupid-get this record! Also from Guttermouth: DSR-5 "Puke" 7" EP and DSR-7 "Balls" 7" EP. Prices: LP/Cass. $7 in U.S., $10 elsewhere; 7"s $3.50 U.S., $5.50 elsewhere. Check, cash, or MO to: Dr. Strange Records, PO Box 7000-17, Alta Loma, CA 91701. Watch for Guttermouth in L.A. to Canada this month!

THE WORD IS...towel (part 1). Guy in Born Against. To get it back, just send a nude pic. of yourself in front of a recruiting office with stars and stripes flag in your left hand and a cross in your right hand. If you're shy to do it- it goes for the highest bid and you'll never see it again... The word is...towel (part 2). There are thousands of kids into NY HC who want to impress their friends with such a famous piece of cotton. It still includes the real American sweat of the hardest European streets and comes with original Sam McPheeters butt-juice. I accept VISA and Mastercard. Stefan Riebesell, Holstenstr 197, 2000 Hamburg 50, Germany. Cheers to Wat Tyler!

MISFITS FOR SALE: "Halloween" w/insert-$55, "3 Hits"-$50, "Wolfs Blood" $25 (German $35), "Walk Among Us" (2nd) sealed-$30, "Evilive" 12" German-$20, Danzig metal cross-$15, Samhain initium w/insert-$30 and more. Have MDC/GBH/R. Peni/punk/gothic/HC stuff too. Also, signed limited edition books by Barker, King, etc. Call or send stamp for either list to: Ethan Walker, 11828 Alafaya Woods Court, Orlando, FL 32826. (407) 281-7442.

PROMO PACK #1 includes zines and 2 tapes, $5. #2 includes the same and 2 LPs, $10. Both come with flyers, stickers, etc. Let me stuff your mail box with 100% punk rock propaganda. L&L, 3712 16th Ave, Kenosha, WI 53140..

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX-CASH ONLY!!!

STRAIGHT-EDGE and other rare records for sale! Bootlegs, colored vinyls, limited editions, test-pressings, etc. Bands include DYS, Minor Threat, Infest, 7 Seconds, Gorilla Biscuits, MDC, Youth Of Today, Fugazi, Last Rights, Sick Of It All, No For An Answer, Uniform Choice, Agnostic Front, Slapshot, and more. Send a stamp for a complete list. Igby/ PO Box 461/ Bellflower, CA 90707

IN NEED OF correspondence: I'm 19, veg, into bands such as: Struggle, Spitboy, Reason to Believe, Born Against, Seein Red, Downcast, 411, Desiderata, Holy Rollers, Crimpshrine, Go!, Filth, Turning Point, Swiz, Op .IV, Jawbox, Outspoken etc. I'm in a band and do zine stuff, write and tell me about yourself, reach out! Tim Burton/ 1029 E. Gorham, Madison, WI. 53703.

RECORD AUCTION: 7"s:Warzone, Lower East Side Crew, gold (lst Revelation release), "Together" gold, 2nd revelation, Unity, You Are One, Madball, Dag Nasty All Ages Show, blue, Absolution, red, Minor Threat Buff Hall, Judge New York Crew (Schism), All You Can Eat Test Pressing. Bids to Ian Miller, 486 41st St., #1, Oakland, CA, 94609, or (510) 655-5810. Thanks!

RECORD AUCTION: NIRVANA "Love Buzz" 7", 941/1000. LP'sSamhain/Misfits, Fiend Club 2xLP, Live at Al's Bar, Jockey Club, Negative FX, red. Government Issue, red vinyl, Gang Green 10", Drunk and Disorderly In Bostonblue. Bids to Ian Miller, 486 41st St., #1, Oakland, CA, 94609, or (510) 6555810. Send for complete list. Thanks!

SEEKING INTELLECTUAL STIMULATION. I'd like to c:orrespond with people equipped with brains (eastcoast, westcoast and overseas). I'm a male art student. I'm into mdking a difference, stimulating conversations, music, film, reading, shows, imnsonia, skinny girls in boots, road trips, loyal friends, meeting new people. Not into: using people, jocks, bimbos, greed, politics (or any form of government). Ramen, PO Box 75S3, NY, NY 10116

VEGAN STRAIGHT EDGE FEMALES! Where are you grrrls? We're tired of trying to relate to this macho guy scene. Sound familiar, Write us. Hardline or not OK. We're also doing a zine. Katie and Sarah, 1035 Perkins Terrace, Memphis TN 38117.

STICKERS!!! $1.00 each Cows, 7-Seconds, Madness, Brutal Attack, Operation Ivy, Necros, Dwarves, Misfits, KMFDM. D.O.A., Sex Pistols, Offspring, Aggression, Judge, Crass, G.W.A.R., Discharge, Fear, Bolt Thrower, Buthole Surfers, Boot-Boys, Bad Religion, Sharp, OI!, Adolescents, Cowboy Killers, Social Distortion, Instead, Minor Threat, Primus, Ministry, Jeff Hill (714) 449-3229 1186 S. Diamond Bar Blvd #106, Diamond Bar CA 91763

PATCHES!!! $3.50 each Napalm Death, Nitzer Ebb, Megadeath, D.O.A.,, Minor Threat, Nine Inch Nails, Replacements, Johnny Rotton, Dead Kennedys, Aggression, Cramps, Bauhaus, Adicts, Husker DU, Anarchy, Black Flag, Fear, Dead Milkmen, P.I.L., Cult, Fishbone, OI!, Crass, Samhain, Subhumans, Trojan, Skin Moonstomp, Last Resort, Bad Manners Jeff Hill (714) 449-3229 1186 S. Diamond Bar Blvd. #106, Diamond Bar CA, 91763

7"s FOR SALE Big Chief-first ultra rare self released 7" on green vinyl; Go Team single with Kurdt Kobain; Some Velvet Sidewalk first single; Vertigo-Bad Syd 7" on Amphetamine Reptile. Send bids to: Brett Herron, 3208 Stevenson St, Flint, MI 48504

SPEED DEMON, the first issue of this brand new homo-zine is coming out soon. Drawings, pictures, interviews, news, scene-reports and any kind of stuff (xerox copies will do as well) more than welcome. Please write to: Speed Demon, PO Box 44/A, P.zza Babila, 4/d, 20121 Milano, Italy.

OCCULT SUPPLIES. We carry the following: herbs, oils, incense, occult & new age books, candles, jewelry, tarot decks and more. Send $2.00 for a catalog to: Merlin's Magick Shoppe, Box 2744-255M, Huntington Beach, CA 92647.

NEED A PEN PAL? Anarchist veggie into: Heresy, Ripcord, 411, Infest, Citizens Arrest, pot, coffee, feminism, gay rights etc. Working on A.Y.F., distribution, zines. Send me stuff. Racists, sexists, and homophobes will be killed. Kevin Campbell, Apt. #2, N. Farewell Ave., Milwaukee, WI 53202.

19 YEAR-OLD SEEKING FRIENDS moved from New Orleans to CT. Any male or female interested in trading punk/HC tapes, or just wanting to talk please write: Jack A., PO Box 3525, Stamford, CT 06905.

SALE/TRADE -Necros, Pagans, Damned, Effigies, PI, Viletones, Dwrarves, Bad Brains, GG, Motorhead, Really Red, Pistols, Sham, Comps, Posh B0y, UKHC, Over 250 items. Autographs, SASE to Randy/ 3468 S 119th/ West Allits, WI 53227. No Misfits, zines too.

KISS-Alive, 2 Damned lps, 7 Seconds, Billy Idol, Bloody Mess: all autographed. Bad Brains-Rock test. Fear, Many comps, zines, Pistols Glossy Promo Pix/Packet. See Other ad. SASE to Randy/ 3468 S 119th/West Allis, WI 53227.

GET RADIO AIRPLAY on college station. 3 hour punk/hardcore/noiuse/ska show needs new music to spice up the airwaves. Please send material to: WVUA-FM c/o Carl/ Univ of Alabama, PO Box 870152, Tuscaloosa, AL 35487-0152

WANTED: Ratos De Porao-Cruficicados... LP (gatefold), Lixomania 7", Execute A-Z flexi, Kuro ist 7" flexi, Kangrena 7", L'odi Social 7", Bristles Don't Give Up 7", Amebix-Monolith LP and more. For Trade: DRI-Dirty Rotten 7", Accused-Martha Splatterhead 12" (500 made), Blitz-Warriors 7", Heart Attack-Keep Your Distance 12", YDI LP, Clay 7", Corruption Of Peace LP, Eu's Arse/Impact split 7" and more. Send lists to Pete Kamarinos, PO Box 2175, Lynn, MA 01903

ATTENTION PUNK ROCK NERDS Caffeine Zine 1 w/Mr T Experience, Fiendz, Sewer Trout. $1 ppd. Anyone have Get A Life on video or MTX, Cringer, Jawbreaker? Or weird photos for zine? Write 149 Elderwood Ave, Pelham, NY 10803

I AM INTERESTED in buying back issues (in quantity) of your publication, as well as others. If you have back issue overstock that you would like to get rid of, whip up some prices and let me know. If you can help me contact others who have overstock to dump, drop a line to: L&L, 3712 16th Ave, Kenosha, WI 53140..

LONELY GUY, 37, SINGLE, record collector, somewhat eccentric, non-mainstream, into rock (50's-90's), classical, electronic rock weirdness, British history/culture, European literature, UFO's, government conspiracies, masturbation, pubic hair (on women, of course), academic and cultural pursuits. Am I too old to start a new wave/punk band? Males/females anywhere, please write. Jan, 4959 Talbot Lane #263, Reno, NV 89509.

WANTED: videos, posters, bootleg albums, and all rare stuff from Dead Kennedys; videos on European system, please. Also wanted stuff from GBH. Write to Jeronimo, rua Fernao Vaz Dourado 95/18A 4100 Porto, Portugal.

I'M LOOKING FOR COOL PUNKS to correspond with me (from any part of the world) to trade stuff and ideas. Write to: Jeronimo, rua Fernao Vaz Dourado 95/18A 4100 Porto, Portugal. PS-Fuck all the Nazis!!

JAPANESE HC for sale. Gauze, Outo, Rose Rose, Lip Cream, etc. Some US HC and UK oi! too. I will trade all my record collection for Vietnam War memorabilia and antiques, especially Air Calvary items. This is a serious offer. Andre Francis Garnier, 94210 L.V.S.H. France.

THRASH, HC, INDUSTRIAL bands interested in playing the South Florida area send demos, bios, promo materials or questions. Have reliable all ages, 18+, and 21+ venues avallable. Guarantees or percentages. Send correspondence to: Roland Calling, 11048 Royal Palm Blvd, Coral Springs, FL 33055

FROM JAPAN Wanted: US hardcore records (X-Claim, Dischord, Touch & Go, Revelation, Schism, and more). And your mail! Write to: Masayuki Nakata, 21-25 Osawa 3 chome, Koshigaya-city Saitama, 343 Japan

FREE SHIT The new Round Flat catalog is out! So send a stamp and get an envelope stuffed with stickers, a newsletter and catalog. Round Flat Records, 63 Lennox Ave, Buffalo, NY 14226.

FOR SALE Industrial collection. Current 93, Death In June, Laibach, Test Dept, 6 Comm, Psychic TV, Sol Invictus, Nurse With Wound, Coil, etc. Rare Crowley books. Send for list: Mike Page, RD2 Box 64A, Great Barrington, MA 01230.

BANDS- Anok & Peace wants to release a really nice comp. tape so if you're not fuckheads (meanlng not racist, sexist, homophobic, etc.) and you're anarcho types then send samples of your music & stuff please! Anok & Peace, 3332 Peachtree, Lima, OH 45805.

PUNKROCKFASHIONSHIT! t-shirts, patches, stickers. they're really cheap. also si one 7" & new dead silence tape = $3 each. sase=catalog. Anok & Peace, 3332 Peachtree, Lima, OH 45805.

FOR SALE: S.O.A. No Policy E.P., second pressing with insert (though with some arbitrary scribblings on the back of it). Also Cause For Alarm 7", fold out sleeve etc. Write to Anjali, 404 Oak St., San Francisco, CA 94102.

FREE SKA CATALOGUE from America's #1 ska label. Releases from: Toasters/Citizens/ Scofflaws/Let's Go Bowling/Busters/King Apparatus/ Hepcat/ska comps & more. Plus: T-shirts/buttons/patches/stickers/videos. Send a SASE to Moon Records, P.O. Box 1412, Cooper Station, New York, NY 10276.

NEW RELEASE FROM Zen Butcher "Degreed in the Greed" six song EP featuring "Johnny on a Rope" for $5. Still have copies of "Lousy Animals" EP by Buff Napper for $3. Send concealed cash to Bring It On Records, 1230 City Park, Columbus, OH 43206. Cassette only.

HALLOWE-EE-EE-EEN! Check out my new catalog. Dedicated exclusively to the Misfits & the Dischord label. It's all wax & it's free! Featuring Misfits disco. Also, donations of lists/ info/correspondence appreciated. Heathen, 624 Shrader #6, SF, CA 94117

CLASSIFIEDS

40 WORDS $2/ 60 WORDS $3 MAX- CASH ONLY!!!

CALI SKA COMPILATION - 'California Ska-Quake' featuring: Let's Go Bowling/Dance Hall Crashers/Skankin' Pickle/ Hepcat/Jump with Joey/Imperials/Gangbusters/Skeletones/Crucial DBC/Specs/Upbeat/Los Rudiments/No Doubt. CS - $7.98/CD - $12.98 plus $3.00 S&H. Checks or money orders. Send a SASE for free catalogue. Moon Records, P.O. Box 1412, Cooper Station, New York, NY 10276.

AT LAST THE DS4A additions list is out, so for ten pages records, tapes, books, zines, CDs, badges and patches together with a massive range of anarchist literature send an IRC or $3, SAE in UK to: Box 8, 82 Colston St., Bristol, Avon, UK.

HEY PUNK - 4 sale: Buzzcocks, Magazine, Mekons, DKs, DRI, SubPop, New Rose box 7"s. Auction: Bad Religion orig 12", Poison Idea Record Collectors (Fatal Erection), Minor Threat 2 7"s (red cover Out of Step, blue stripe), Nirvana Wipeout LP. Other stuff I got: Scratch Acid, MTX, Fartz, SNFU, UK Subs, HC 7"s. Good prices, fast delivery. Record Man, Box 73 Yale Stn, New Haven, CT 06520

SEVEN SECONDS INFLUENCED band: Positive Aggression, seeks bassist. (Our old one moved to Boston) Must be non-racist, under 17 and live in Atlanta. (talent optional)(mayor) 404-551-0040. Our debut 7" "Aggressive Youth" is still available. It's on posi-green wax and comes with lots 'o shit. $3 ppd (in US), $3.75 (Canada), $5.29 (Mexico), $6.75 (elsewhere): 175 Grogan's Landing, Atlanta, GA 30350.

PUNK COMPACT DISKS! Misfits "Necronomican" boot ($50), Misfits "At the Ritz" boot($45), Septic Death "Attention" ($30), Minor Threat "27 Songs Live" boot ($45), Vandals "Peace Through Vandalism" ($35), Black Flag "Everything Went Black" ($20), Seven Seconds "Walk Together Rock Together" ($25), The Exploited "Troops of Tomorrow" ($20), SASE for list. Paul Holstein 1515 Sashabaw Ortonville, MI 48462

I WANT TO SEE ROME and he wants to see Nausea. Tattooed pieced dreaded couple seek creative vacation in America or Europe this fall. We have months to spare and can't agree where to go. Write us with invitations and/or ideas. Rachel, PO Box 437, Provincetown, MA 02657-0437

19 YEAR OLD VEGAN interested in meeting new friends in L.A. and Orange County area. Also interested in starting pen pals from all over. Interested in animal rights, political subjects and human freedom. Wayne, PO Box 6188, Fullerton, CA 92634

FREE MUSICIAN'S CATALOG Highly respected resource guide offers 600 books, and sonic excellence procedures for distributing independent music. Start your own label and gain access to nation wide directories; learn to use 4, 8, & 16 track production to record outstanding quality demos. Learn ways to avoid being screwed by evil agents, distributors, and promoters. Call or write: Mix Bookshelf, 6400 Hollis St. Emeryville, CA 94608. (800)233-9604.

YO! I've got tons of bootlegs like YOT, Violent Children, SSD, Crucifix, Cro-Mags, AF, Crippled Youth, Fugazi, etc. Also Infest 12", Resolution 10", Blitz "Surrender" & "Razor" 7", Discharge "Decontrol" 7". Wanted: YOT 1st 7", "Live at CBGB" 7", 4 Walls Falling 7", Release 1st 7", Confront 7", shirts from Schism (esp PX) & old YOT design (XL). No rip-off. Jorg Koch, Zum Lohbusch 52b, 5600 Wuppertal 1, Germany.

FOR SALE: Deathwish "Tailgate" boot 7" (#179 of 300), Poison Idea "Getting.../4a.m." 12" (#949 of 1000), Poison Idea "Filthkick" 7" (#999 of 2000), NFAA "You Laugh" 7", and SubPop singles club of L7, Tad promo, Sister Ray, Poster Children, Dwarves (x2), and Lubricated Goat. Send offers to: John, PO Box 437, Provincetown, MA 02657-0437.

SHIT FOR SALE Amenity (red, gray), Bold (orange), Brotherhood (red), Chain (green), GB (yellow), Hard Stance (test press), Turning Point (red), DYS, SSD, Vision LP (purple), YOT LP (blue), Turning Point LP (clear). Shirts: Chain, Rorschach, GB, Outspoken, Burn, etc, etc. Send SASE for complete list. Endgame Recs, 607 W 38th St, Baltimore, MD 21211. Integrity/Mayday split 7" out soon. As It Stands 7" out now, $3 ppd, 10 for $17.50.

THE CRAMPS, FLAMING LIPS, Sex Pistols, DOA, Social distortion and more! For a free CD mail order catalog, send a stamped self-addressed envelope to: Restless Mail Order, PO Box 6420, Hollywood, CA 90028.

VAMPIRE T-SHIRTS send SASE to Stone Angel, P.O. Box 66437, Portland, OR 97296 - 6437.

HUGE STOCK of bondage bracelets, $8 each. Huge stock of bondage belts $16 each. All are quality made with silver rings and rivets. Ledandustruphy Ent, PO Box 86217, Phoenix, AZ 85080

MISFITS / DANZIG: I have "Famous Misfits of Filmland" on grey vinyl + live video from Detroit. I also have Lucifuge signed by everyone + Danzig "First Live Show" 7" with Trouble / Not Of This World. Send Bids: Randy, 329 I Ave, Coronado CA 92118.

MASS MEDIA RECORDS: Dan "Can You Dig It?" EP/ Media Children - But Still They Ignore EP/ Garblecrat - Vanna White EP/ Garblecrat - '8' EP/ Unauthorized - Cheated EP/ $3 ppd. Mass Media Records, PO Box 2692, Costa Mesa CA 92626.

DAN - CAN YOU DIG IT? Out now. An American pressing of this out of print EP from 1986. Contains 3 extra trax from their last ever gig. $3, Mass Media Records, PO Box 2692, Costa Mesa, CA 92626.

POLITICAL BANDS NEEDED for a DIY compilation record. Send demo & lyrics to Mass Media Records, PO Box 2692, Costa Mesa, CA 92626. "Punk belongs to punks, not businessmen" DIY.

FOR SALE - Zine editor selling lots of records, zines, demo tapes from 1985-present. Also band promo photos. Tons of cool stuff in good shape real cheap. I'm not out to make money, I just want to get it out of my room. Send stamp for list to: List, PO Box 7952, West Trenton NJ 08628.

RAPID FIRE MAGAZINE #6 now out. Send for your copy today. $2.00 ppd cash to: RD#2, Box 3370, Bristol, VT 05443. Wanted: bands or fanzines that want their material reviewed for RFM #7, out in August.

WE GOING TO VISIT NYC in September and perhaps Philadelphia and Boston. We're two guys from France (Paris), Alex and Jean-Marc into Biohazard, Cro-mags, Leeway, Fit of Anger, Sheer Terror, Icemen, Agnostic Front and more NYHC bands. We're searching peoples to lodge us and to meet. It would be very nice. Thanks in advance. Benselama Alexandre 20 Rue Guy Mocquet 94600 Choist-Le-Roi, France

PLEASE HELP!!! I'm desperately in search of the following: Crimpshrine "Lame Gig Contests", Poison Idea "Getting the Fear", Poison Idea "Filth Kick" EP, Sins of the Flesh - first LP, Hells Kitchen - cassette with the song "World of Sin", Crimpshrine "Burning Bridges" EP, Crimpshrine/Mutley Chix split EP with "No Idea" zine, Stikky "I and I That Guy Over There" 7", Cometbus Compilation tape, L7 "Smell the Magic" 10" EP, any rare or unreleased Operation Ivy, & anything by Chaos UK. All of the following on vinyl only, except for the Hells Kitchen, OPIV, & Chaos UK stuff which I'll accept on tape. Will pay any & all reasonable prices. Send all responses to: Jamie Balfe, 34 Marble St, Manchester CT 06040.

LONG SASE for set sale/trade list. Punk, garage, obscurities. Lots of cheap stuff. POBox 40307, Berkeley, CA 94704.

COMING TO U.S./Canada from late '92 to mid '93. Need friends, contacts, accommodation, work- either voluntary or paid, people to meet, things to do etc. I'm 18, male, straight-edge, vegetarian and into all hardcore and straight-edge. Write now! Lloyd Pearson/1 Cavendish Road/Heaton Mersey/Stockport, SK4 3DN/ England, U.K.

NAKED GIRLS, stories, interviews with Melvins, L7, Mr. Bungle, Bluchunks in Probe #1. I just printed 500 more of these $2.50 ppd. Probe #2 out soon: more photos of my friends naked, interviews, Lisa Suckdog, stories, reviews and a split flexi of Tyrranicide and Liquid Courage. Look for my hard penis in the new Bed Is Dead sex issue (MRR rejected that ad) Aaron, P.O. Box 5068, Pleasanton, Ca., 94566 (510) 606-7341 Ear!

I WON A TRIP to Europe in a raffle!! I would like to correspond with the good people of Denmark, Netherlands, Belgium, northern France, and anyone else who can help me plan my trip. I need to know about clubs, gigs, spelling bees, and other events in September. Android Alien, 2421 Dundas St. W. Toronto, Ont. Canada M6R 1M2. Luvya.

WHAT IS YOUR most carnal desire? All replies will end up in print. Rachel, PO Box 437, Provincetown, MA 02657-0437, USA.

COULD YOU DO US a favor? Could you express your most carnal desire in any way, shape or form and mail it to John at PO Box 437, Provincetown, MA 02657-0437, USA.

WANTED: FREE WILL original demo. and shirt. Revelation colored vinyl, Kiss merchandise, B'last shirt on with ingwell records, and plenty of old/new s.e. records and shirts. Send list of wants/trades. No list, no reply. Hans J. Demeesterstraat, 33.8800 Roeselare, Belgium, 32/51/240154. Don't wake me up. Thanxxx.

FUCK REDNECKS, country music and low riders! Almost killed my sister and started my own cult but decided to escape to Boston instead. 18, female, vegetarian and looking for the meaning of Velveeta. Write me! Erika, 2308 Londonderry Dr., Murfreesboro, TN 37129.

NEGATIVE APPROACH EP and LP, originals in great shape. I want to trade them for Slaughter and the Dogs, "Do It Dog Style" LP and Gonads "Pure Punk" EP. Toby Bitter, 1228 59th Street, Oakland, CA 94608 USA.

WANTED: Rose Rose-Emotional Disturbance & flexi, Gauze-flexi & Fuckheads, Deadless Muss-flexi, Gudon 7", Viovod-Power Metal boot, LipCream-Night Rider 7", Confuse-Stupid Life. Neil, 1574 39th Ave, SF, CA 94122.

TAPE CLASSIFIEDS

40 WORDS $2CASH

LIVE AUDIO/VIDEO FOR SALE/TRADE. Punk, hardcore, thrash. Over one thousand shows, Excellent prices and quality, Send your list or two stamps and list of bands your looking for. Nada Khodl, 547 Alleghany Ave. #3, Towson, MD 21204.

AMAZING U.F.O. VIDEO! now on 1/2" VHS send $25.00 P&P to: PI-SANO, Bx. 621554 Int. Airport, Orlando, Florida 32862. Order today! First time ever offered!

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HOME STUDIO ARTISTS I want to contact songwriters/ musicians who record on low budgets. Groups, solos, hobbyists, any style, lo-fi...all ok. Purpose: creative and cultural exchange. No promises or strings. Increase your audience. Expand your network. Take your musical adventure one step further. Please, send a cassette...I'll reciprocate. Josho, PO Box 516, Mystic Island, NJ 08087.

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GG ALLIN-DEE DEE RAMONE, very rare GG Allin 1991 pre-tour video featuring Dee Dee Ramone auditioning on guitar (90 min.). Excellent quality, $25 cash or M/O, also have very rare unreleased GG & The Jabbers 1978 video, Geraldo show 1992, t-shirts, records, posters, etc. Order from the Master: GG Allin Mission, PO Box 704, Oak Lawn, IL 60454-0704.

PANTERA VIDEO from Philadelphia (4/10/92) includes show + instore appearance at Tower Records. Total time 60 min., $20.00 cash or money orders only. J. Salvatore, 914 Cross St., Philadelphia, PA 19147.

LIVE VIDEOS AVAILABLE: Oxbow, Rollins, Cave, Neubauten, Swans, Buttholes, Big Black, Unsane, Helmet, Godflesh, Dcd, Tad, Janes, Foetus, Chili Peppers, Hole, Jesus Lizard, Tar, Fugazi, Dwarves, Melvins, Cop Shoot Cop, Siouxie, Soundgarden, Cows, Babes In Toyland, Silverfish and lots more. Send S.A.S.E. or list to: Karl U., 550 Larkin #302, San Francisco, CA 94102. Wanted: Terminal Cheesecake, Treponem Pal, Skinyard, Stretch Heads, Rapeman, Swans, Whipping Boy.

SOUNDGARDEN-VIDEO live in San Francisco, CA, 4/19/92. 95 minutes. Send $25 cash or M.O. to Karl Umrigar at 550 Larkin #302, San Francisco, CA 94102.

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BUZZCOCKS LIVE VIDEO! Auf Wiedersehen Markt Hall, Berlin 1981, Bedrock 1989 BBC TV reunion concert & more! 120 min, $18 postpaid on TDK EHG tape NTSC format. Money order. Jim Russo, 136 E Main St #33, Bloomsburg, PA 17815.

GG ALLIN VIDEOS: for sale only. All new shows from 1991 & 1992. Playing with the Murder Junkies, GG is wilder than ever. Over 20 shows, all excellent quality from the masters. Lots of violence, blood, shit, piss & self-mutilation. Write Merle Allin, 298 Mulberry St. #7D, New York, NY 10012 or call (212) 274-0803.

STUPID TAPE FOR SALE: five bands...Eeyore Prayer Tool, Sheep Squeeze, Shanty, Smenis and 2 Lonely Guys. Shitty music for shitty people. Send $2 ppd to: Schweenville Recordings, 812 Spruce Avenue, West Chester, PA 19382.

GG ALLIN - The Ugly Truth. You want new GG? You got it! Chicago, San Francisco and Orlando shows, all complete and excellent quality. $23 w/shipping. Postal money orders only. RocknRoll Video, PO Box 135, Park Ridge, NJ 07656

ANYONE OUT THERE have any Beat Happening shows on audio or video? I do, and will trade or buy your stuff. Also looking for John Trubee "Calls To Idiots" tapes. Send list to: Rick, 17550 Burbank Blvd #9, Encino, CA 91316.

HELMET AND COP SHOOT COP VIDEO. 100 minutes. Send trade list to Matt, 60 Thompson Ln, Nashville, TN 37211. Nothing to trade? Send $10 cash or postal money order, or $5 and a blank video tape. Fuck high prices.

ATTN VIDEO STUDSTERS! My master collection includes: Tar, Cows, Unsane, Alice Donut, Seaweed, Surgery, Refuse To Fall,... Gen 1 copies from Houston include: L7, Melvins, Tree People, Screeching Weasel, Jawbox, NoFX, Shudder,... Send lists! Kevin, 6242 Queensloch, Houston, TX 77096-3737.

SOUNDGARDEN live video,two shows: Los Angeles 2-11-88 and Houston 11-17-89. Contains sleeve and case. $14.00 post paid. send for complete list, CHIRP, po box 206, glen carbon, IL 62034. checks payable to ben armstrong.

DWARVES live at pyramid club and maxwells hoboken 10-16-90 video contains sleeve and case. $14.00 post paid send for complete list send to: CHIRP po box 206 glen carbon, IL 62034 checks payable to ben armstrong

WANTED video and audio traders with soundgarden, nirvana, mudhoney ,buttholes, pain teens, helmet, monster magnet hole, unsane, godflesh, jesus lizard, billy childish, halo of flies, chrome, cult movies, boss hog, rev. horton heat Write: Chip po box 206, glen carbon, IL 62034

REEL ZINE is a 100% cassette release only centered zine. Send material for review to Lee Diamond (before June 15), 336 Brough House, Ohio University, Athens, OH 45901-3119. After June 15: 48 Madison, Athens, OH 45901.

HEY CRUSTIE, Thrasher, worker and other grinder all around the world. Filthy Charity political grind noise from France want trade demo with bands, zines, labels, people involved in DIY. Write to: David Cammal, 43 rue Leo Lagrange, 13200 Arles, France.

CURE VIDEO from Philadelphia 5/17/92 shot dead center. Perfectly steady and close. Contains a different set than the 5/16/92 show featuring many more older Cure songs. Excellent quality 127 min. $25.00 cash or money orders only. J. Salvatore 914 Cross St. Phila PA 19147

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TROTZN ZINE IS putting out an international compilation tape. Get your shit together. We need noise! Twisted minds appreciated but no fascist or homophobic crap. Include some info. and send stuff to: Trotzn, Gartenhofe 10, CH-4153 Reinach, Switzerland.

I'M LOOKING FOR D.K's bootlegs, live tapes, videos. All I want are recordings. Have lot of cool stuff from all over the world to trade (will eventually buy). Also anyone, who would like to trade music, or just exchange thoughts, letters, etc. please write to Jacek Dyduch, ul. A. Krzywon 6/26, 01-391 Warszawa, Poland

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TALLYHO BANDS! Demo tapes wanted for review in Professor Wogglebug's Nihilistic Funzine! I would especially like to hear from foreign bands, gurl bands, underground rap groups, kitsch bands, and any bands playing unique and unusual combinations of styles yet still remaining loyal to the D.I.Y. ethic. Send cassettes and bios to: Todd, 6029 Arizona Ave, Baltimore, MD 21206-3805, U.S.A.

SKINNY PUPPY: fans write me. I have lots of rare and unreleased material, along with demos and concert recordings, flyers, etc. For trade only, your list gets mine. Write: Allen, 3909 Servern Ave, Metarie, LA 70002-1647.

WANTED! Demo tape entitled "No Legs To Stand On." Will pay good. Address all replies to: J. Kish, 1212 Ridgeview Dr, Latrobe, PA 15650.

LIVE AUDIO TAPES and demos for trade! Rollins, Janes, Lunachicks, Biohazard, Sheer Terror, Morrisey, SOIA, Nirvana, U2, Shudder To Think, Sonic Youth, many more! Your list gets mine. Kyle Anderson, PO Box 16, Miller Place, NY 11764.

YO MAMA!! I still need demos and tapes w/lyrics for comps. Any style music. Send band info, pics, drawings, whatever for booklet. All used receives a free comp. No rip-offs guaranteed. Send to: Carlton Hendrix, 27 East St #4, Mansfield, MA 02048.

SIOUXSIE & THE BANSHEES video live from the CW Post NY 11/91. Excellent quality tri-pod shot 85 min long. $20.00 cash or money orders only. J. Salvatore, 914 Cross St, Phila, PA 19147

TAPES FOR SALE/7"s,cds,Thrash/HC/grindcore. Stuff like Anthrax, Megadeth, Slayer, Sepultura, D.R.I., Old Cap. Punishment. Also will trade for HC/grindcore stuff old D.R.I., Exploited, Napalm Death '89 tour live, My Dying Bride, anything else psychotic. If you have stuff to trade give me a list. Write for a list of the tapes I'm selling. Will be sold under best offer. Send to: Theleadonweed/ 1960 Clarendon Rd./ Clearwater, FL 34623

LUCKY 19 comp tape out- features 19 bands punk, HC, poetry, live, grindcore, politicore: Bug, New Faith, Media Children, Dryrot, Dead Gods, etc. Includes insert with info. $3.00 ppd. to: Kelly, P.O. Box 3162, Montebello, CA 90640. Everyone, sorry about the dealys- everything is OK now. Bands please send tapes for upcoming comp., thanks.

CURE VIDEO from Philadelphia 5/16/92 shot from side. Close and steady. Contains some new songs and many old ones. Excellent quality 127 min. $25.00 cash or money orders,only. J. Salvatore, 914 Cross St., Phila, PA 19147

DEAD SILENCE - Zeitgeist Cr02 LP is out with 18 tracks of rare studio and unreleased live material from DS. Send $3 for your very own copy. And more if you live overseas please. Anok & Peace, 3332 Peachtree, Lima, OH 45805

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GET BLASTED! Baltimore's own Blast Furnace 10-song demo $7 ppd to Sea Monkey Records, PO Box 5461, Laurel, MD 20726.

VIDEOS AVAILBABLE! On any world system! Movies, live shows, punk documentaries, industrial, ska, hardcore, punk! Rare stuff old and new, from all over the world! Even new! GG Allin shows! Send $1 or SASE for a big list! Or give a call. Fast service, no rip-offs, fair prices. P. De Mattia, 8 Haddon Road, Hewitt, NJ 07421. US phone (201) 853-4420.

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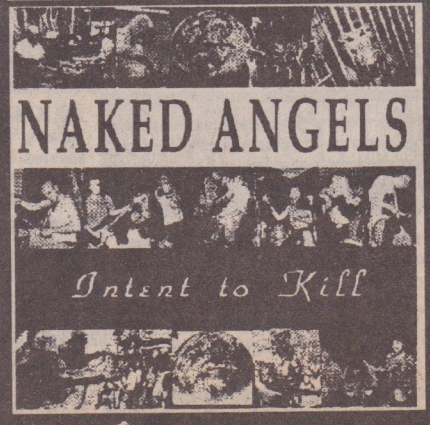

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